

CineLink

Co-production Market
Project Book

CineLink
Industry
Days 11-16
August 2018



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DEVELOPMENT
AWARD

CineLink, Sarajevo Film Festival 2018



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Gentian Koçi

AL / GR

A Cup of Coffee and New Shoes On

Two identical inseparable deaf-mute twin brothers in their forties, discover that due to a genetic disease, they will separately, but progressively and irreversibly go blind. Slowly immersing into an unbearable silenced darkness, not being able to see the world and each other anymore, the two brothers have to make a strong decision.

Writer: Gentian Koçi

Director: Gentian Koçi

Producers: Gentian Koçi, Blerina Hankollari

Production Company's contact details

ARTALB FILM

Rr. Mustafa Mehidri

Njësia 1, Nr. 64, Tirana, Albania,

Phone: +35569 23 21 352

artalbfilm@gmail.com

kocigenti@gmail.com

Co-Production Company

GRAAL FILMS (GR)

Estimated production budget

750.000,00 EUR

Financing in place

112.223,00 EUR - in-kind investment,
own investment and MG

Attending the market:

Gentian Koçi,

Blerina Hankollari

Production timeline

Final script to be delivered in October 2018;

Fundraising: October 2018 - March 2020;

Pre-production: March 2020 - September
2020 (6 months),

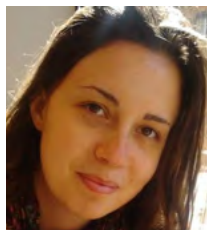
Production: September-October 2020.

Looking for at CineLink Co-production Market

Third, even a forth regional or/and European
co-producer, sales agent

Director's previous work on Festival Scope:

[Daybreak](#)



DIRECTOR, PRODUCER'S BIOGRAPHY

GENTIAN KOÇI graduated in Film Directing in 2009, in Tirana. In 2012, Gentian Koçi produced shot and directed the documentary, NOT A CARWASH, which premiered in official selection at Hot Docs, was nominated for the Special Jury Award at Sheffield Doc/Fest 2012 and met with great critical acclaim in Sight & Sound. In 2017, Gentian Koçi finished his first feature film DAYBREAK, as producer, director and screenwriter. DAYBREAK had the world premiere at Sarajevo International Film Festival in August 2017, in main competition, where the main actress was awarded Heart of Sarajevo – Best Actress. Since its world premiere, DAYBREAK has been selected in more than 35 film festivals all over the world, gathering awards such as Best Film, Best Director, Best Actress, an Audience Award and a Special Jury Prize. DAYBREAK was the official Albanian submission for the Academy Awards – Oscars 2018

Director(s) Filmography

NOT A CARWASH (documentary, 2012, AL)

ÁJÁSÓ, UNE PHILOPERFORMANCE (documentary, 2014, AL/FR)

DAYBREAK (feature, 2017, AL/GR)

PRODUCER BIOGRAPHY

BLERINA HANKOLLARI studied European philosophy. She has worked as creative consultant in Gentian Koçi's documentary NOT A CARWASH and as national co-producer in his first feature film, DAYBREAK.

SYNOPSIS

In today's Tirana, Agim and Gëzim, two inseparable deaf-mute identical twin brothers in their forties, live under the same roof. Ana, Gëzim's girlfriend, a young high-spirited woman in her thirties, visits them quite often. One evening, Agim is driving back home with Gëzim, when his sight gets blurred and a fatal accident nearly

occurs. At the ophthalmologist, a few days later, the two brothers discover that due to a genetic and rare disease, they will separately, but progressively and irreversibly go blind. Slowly immersing into an unbearable silenced darkness, not being able to see the world and each other anymore, only Ana by their side, the two brothers have to make a strong decision around a cup of coffee with new shoes on.

DIRECTOR'S STATEMENT

A CUP OF COFFEE AND NEW SHOES ON takes place in today's Tirana. The story is a strong existential drama with a social background on two identical twin brothers facing their limited life choices. I feel challenged by the idea to make a film that deals with fundamental questions: what happens to a human being when he/she is completely immersed into darkness, not being able to communicate with the others and the world? What happens to a human being when all his windows of perception are irreversibly walled? The most important challenge for me is to visually show the unbearable violent separation of two identical twin brothers in a subtle and minimal way. As screenwriter and director, I want to honestly show the progressive immersion of two human beings into a deep silenced darkness. The two main characters are set mostly in indoor locations. In terms of style, I aim at adopting a realistic approach by purifying the cinema language from its conventional artifices. Intense corporal dialogues in sign language condense emotions in a strong cinematic way, while cold colours baths help to unfold the tenderness of the story.

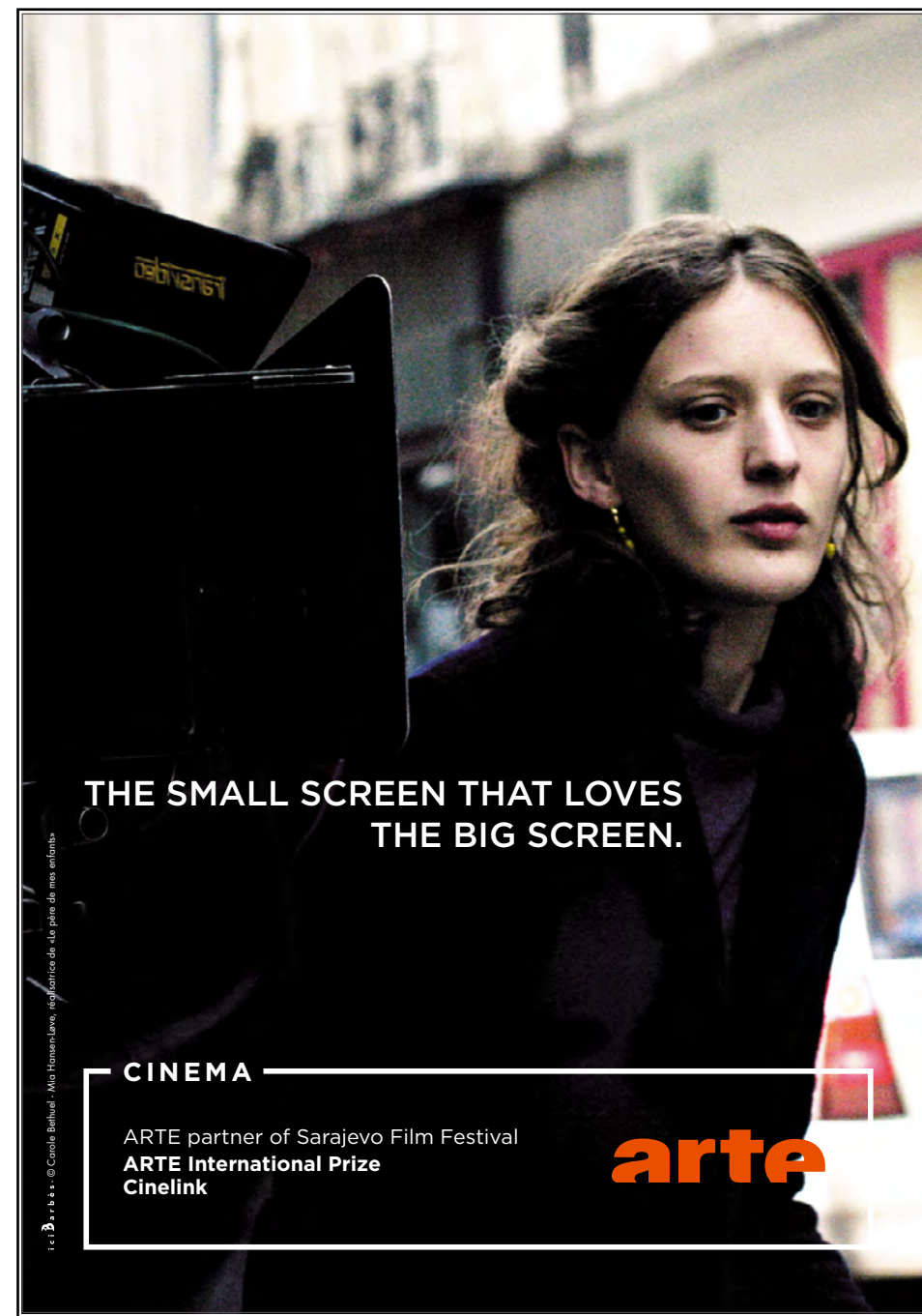
PRODUCER'S STATEMENT

A CUP OF COFFEE AND NEW SHOES ON is a feature fiction project in advance stage of development, an existential and social drama focused on two identical twin brothers fac-

ing strong existential conditions. The story is an original one, but in some of its elements, inspired by a true story. As producer, I strongly believe that this very emotional and authentic story, with an important social realistic background, has a very good distributional potential at a regional, European and international level. The project has already on board the Greek co-producer, Graal Films, represented by Irini Vougioukalou and Konstantina Stavrianou. In CineLink, we're looking for a third, even a fourth co-producer and a committed sales agent.

COMPANY PROFILE

ARTALB FILM is a film company based in Tirana. It was founded in 2011 by the Albanian emerging producer and director Gentian Koçi. The company's focus are European co-produced author movies with an authentic visual style and narrative. Its distinctive titles are NOT A CARWASH and DAYBREAK, produced and directed by Gentian Koçi. NOT A CARWASH premiered in official selection at Hot Docs 2012 and was nominated for the Special Jury Award at Sheffield Doc/Fest 2012. ARTALB FILM co-produced DAYBREAK, which premiered at Sarajevo Film Festival 2017, in main competition. The main protagonist was awarded the Heart of Sarajevo – Best Actress. DAYBREAK has been selected in more than 35 films festivals all over the world, gathering awards such as Best Film, Best Director, Best Actress, Audience Award and Special Jury Prizes. DAYBREAK was the official Albanian submission for the Academy Awards – Oscars 2018.



**THE SMALL SCREEN THAT LOVES
THE BIG SCREEN.**

CINEMA

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arte

ici arte © Carole Beuhel - Mia Hansen-Løve, réalisatrice de «Le père de mes enfants»



Octav Chelaru

RO

Balaur

Mrs. Ivanovici, a 35-year-old religion teacher and wife of the town priest, begins a relationship with Luliu, an audacious 16-year-old student of hers. Luliu starts confessing to the priest.

Writer: Octav Chelaru

Director: Octav Chelaru

Producers: Radu Stancu, Ioana Lascăr,
Livia Rădulescu (delegate producer)

Production Company's contact details
deFilm

Busolei 11, Bucharest, Romania

+40755 991 199

livia@defilm.ro

http://defilm.ro

Estimated production budget

700.000,00 EUR

Financing in place

Development: 15,000 EUR;

Production: 265,000 EUR - CNC Romania;

Own investment: 50,000 EUR

Production timeline

Final script: by end of 2018; Fundraising: by
end of 2019; Pre-production: 4 months by
end of April 2020; Production: 5 weeks by
mid 2020; Post-production: 7 months by early
2021.

Looking for at CineLink Co-production Market

Co-producers, co-financiers, development
funds, pre-sales, sales, distribution opportuni-
ties, festival representatives

Director's previous work on Festival Scope:

[Black Clothes](#)

[Private Party](#)

DIRECTOR'S BIOGRAPHY

OCTAV CHELARU (b. 1991) started making films when he was 14-years-old, using his relatives and classmates as actors. After being rejected by the film school, Octav started to be a self-taught. While he was studying Computer Science in college, he directed commercials and videos and produced short films for other directors. Among the short films he directed, we mention OCCUPIED – winner at Timishort IFF; PRIVATE PARTY – selected for Les Arcs IFF, Tirana IFF; BLACK CLOTHES, produced by deFilm, selected in competition for Locarno IFF, Valladolid IFF, Grimstad IFF and others. Currently, Octav is developing his debut feature BALAUR, participating in various workshops and markets.

Director's Filmography

BLACK CLOTHES (short, 2017, RO)

PRIVATE PARTY (short, 2017, RO)

OCCUPIED (short, 2015, RO)

PRODUCER'S BIOGRAPHY

RADU STANCU is a Romanian film producer, owner of independent production company deFilm. After graduating film school, Radu started producing successful shorts, animations, feature films and documentaries. In 2012 his short film HORIZON by Paul Negoescu was in the official selection at Cannes – Semaine de la Critique. In 2015 he is back in Cannes with the short RAMONA by Andrei Cretulescu, a Kinosseur and Wearebasca co-production, winning Canal + Award at Semaine de la Critique. The feature film THE WORLD IS MINE by Nicolae Constantin Tanase, a Libra Film co-production, is awarded in the East of the West competition at Karlovy Vary 2015 and Best Debut at Transilvania IFF. MARITA, by Cristi Iftime, co-produced with Hi Film Productions, won the FEDEORA Award at Karlovy Vary 2017.

SYNOPSIS

MRS. IVANOVICI, a 35-year-old Religion teacher, is not living a truthful life. She married too young with the town priest and she has three boys with him. A part of her life is missing. Even though she is an attractive and intelligent woman, she cannot express her feelings because they got replaced by the others'. But something is boiling inside her.

It's her first Religion class of the year. The new student, IULIU, a 16-year old, stands out. He is audacious and looks at her in a special way. She feels looked at as a woman, a feeling that she didn't have for a long time. They have a disagreement in front of the class, which makes Luliu angry. Later, when he comes to ask for an explanation, she apologizes and offers him a ride home.

During the next days, they become friends. Mrs. Ivanovici meets Luliu in various places after school and she enjoys the new intimacy found with him. A new routine is taking shape and starts to influence the routine she has at home, as a wife and as a mother of a son who is the same age as Luliu. Very soon, Mrs. Ivanovici has sex with Luliu and, scared about her trespass, she takes a step back.

Feeling betrayed, Luliu gets mad. As blackmail, he starts going to confessions to the town priest, the husband of Mrs. Ivanovici. He tells the priest about the awful things he does with an older woman and he calls Mrs. Ivanovici every time he does this. When Luliu reveals her identity to her husband, she is pressed to deal with that. She initially refuses and makes her husband act like a priest and truly help Luliu.

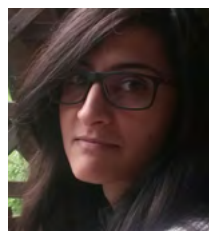
At a tense family dinner where Luliu is invited, the priest tries to manipulate him, but Mrs. Ivanovici takes the blame for what happened. She starts a confession in front of the family. Luliu has a meltdown at the sight of Mrs. Ivanovici ruining her family life. He runs away, and Mrs. Ivanovici goes after him.

Attending the market:

Octav Chelaru

Ioana Lascăr

Livia Rădulescu



DIRECTOR'S STATEMENT

I was always interested in how set beliefs influence people. When I read a story from my small hometown about a high school student committing suicide after a relationship with his teacher, also a priest's wife, I thought it was a tragedy but that was it. Later, I found out that, during her trial, the community was supporting the teacher. Then it hit me, everybody knew, so there must be multiple layers to it. I decided to make a film inspired by this story, trying to discover what lies beneath this seemingly in-control surface.

I am interested in a perspective where the audience's focus is more on the human perspective of the story – what they would do if they were the character. The protagonist of this film can be easily judged for being a bad mother, a bad wife or a bad teacher, but, on the other hand, who can blame our need for love and understanding? For this balance I plan to create the appearance of a small horizon that widens by discerning the surroundings through self-discovery.

PRODUCER'S STATEMENT

From the very beginning, there were several facts that compelled us to make this film but also struck us personally. BALAUR tells the intriguing story of a woman whose core values become subject to transformation when her unquestioned traditional setting is challenged by a forceful encounter. For the protagonist, this provokes surprising actions that reach illegality. But also brings about a series of larger questions that were never posed before in the conventional world in which BALAUR is set. These questions relate to dysfunctional family dynamics, to twisted aggressor-victim roles, to the division between opposing values, to the social status of women, to the meaning of real faith – in the world, in oneself. But BALAUR also addresses central human needs: for love, for acceptance, for defining one's place in society, and in life. The project is in development and

financing stage. We are now looking for co-producers and co-financiers, and we are open to a mix of creative input.

COMPANY PROFILE

DEFILM was conceived as an independent production company in 2009. We engage cinematic productions with diverse approaches and styles. Films like RAMONA by Andrei Cretulescu, HORIZON by Paul Negoescu, BLACK CLOTHES by Octav Chelaru, THE WORLD IS MINE by Nicolae Constantin Tănase, or MARITA by Cristi Iftime, were presented and awarded in prestigious international festivals: Cannes, Locarno, Karlovy Vary, AFI, Chicago, Busan, Transilvania IFF, and many more. Our recent stop motion animation THE BEST CUSTOMER by Serghei Chiviriga was selected in 24 major genre film festivals. We are currently in different stages of production with two feature films, TO THE NORTH by Mihai Mincan, and BALAUR by Octav Chelaru, five shorts, two animations, and four documentaries.



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Milica Tomović

RS/ME

Celts

In the middle of the country's breakup, three generations, equally hilarious and deranged, attend a child's costume birthday party.

Writer: Milica Tomović

Director: Milica Tomović

Producer: Vladimir Vasiljević

Production Company's contact details

EED Productions doo

Topličin venac 29

11000 Belgrade, Serbia

Phone: +381641514812

vladimir@eed.rs

Co-Production Company

Meander film (ME)

Estimated production budget

402.280,00 EUR

Financing in place

194.600,00 EUR

Production timeline

Script: finished April 2018; Fundraising: finished until February 2018.; Pre-production: January-February 2019; Production: March 2019.

Looking for at CineLink Co-production Market

Bosnian co-producer, Croatian co-producer, post-production partner and sales

Director's previous work on Festival Scope:

[Transition](#)



Attending the market:

Milica Tomović

Vladimir Vasiljević

DIRECTOR'S BIOGRAPHY

MILICA TOMOVIĆ (1986, SFR Yugoslavia). Graduated from Academy of Dramatic Arts in Belgrade 2011 with omnibus film OCTOBER, which she made together with her classmates. The film was shown in Cottbus, Trieste, Sofia Film Meetings, Isola Cinema, Liffe festivals and others. In 2011 they won the Special mention award in Cinema City – Novi Sad. Her segment in omnibus – GRADUATION, was nominated for one of the best short films made in last three years in Serbia by Serbian Academy of Motion Pictures and Science. She participated in workshops: Sarajevo Talent Campus 2012, goEast Project Market 2013 in Wiesbaden and PriForum in Priština 2014. In 2016 she finished her short film TRANSITION which had its international film premiere in Locarno as part of Pardi di domani selection. TRANSITION won golden plaque in Serbian short fiction film selection in Belgrade FF and Heart of Sarajevo for Best Short Film in Sarajevo FF and won Best Director Award at the International Short Film Festival of Cyprus. Over the years she mostly worked as assistant director and casting director for feature films.

Director's Filmography

JUTRO ĆE PROMENITI SVE (series, 2018, RS)

TRANSITION (short, 2016, RS)

GRADUATION (short, 2011, RS)

PRODUCER'S BIOGRAPHY

VLADIMIR VASILJEVIĆ, was born in Serbia 1981. While living in Singapore as a teenager I've learned basics of film production. Finished Academy of dramatic arts in Belgrade, Film and TV production department. For ten years I've been working as a freelancer and in 2013 I founded EED productions. EAVE graduate 2015. EED Productions is based in Belgrade, Serbia. Primary goal is to tell stories that inspire and cooperate with young authors. EED Productions

has produced/co-produced, feature THE BLACK PIN by Ivan Marinović, documentary GORA by Stefan Malešević and short fiction TRANSITION by Milica Tomović.

SYNOPSIS

Winter, 1993. Bill Clinton is elected president. Audrey Hepburn dies. Wars following the breakup of socialist Yugoslavia are continued in Croatia and Bosnia. Belgrade is under sanctions and inflations that threaten to become hyperinflations. MOTHER (38) wakes up on a day when she has to do all the preparation for her younger daughter's birthday party – cooking awaits her, guests await her, and dirty dishes await her, when the night is over. After a full year of not having sex with her husband, Mother introduced masturbation in her everyday routine.

On that day Mother fails to reach an orgasm.

On that day TAMARA (14), the older sister, gets her period and gets an order to craft a costume for her little sister.

On that day GRANDMOTHER (68) finds out her friend has died and also finds out she has to use walnuts to make an almond cake for her granddaughter.

On that day FATHER (35), the taxi driver doesn't charge the ride and lies to his youngest, she'll get a puppy for her birthday.

On that day MINJA (8), birthday girl, can't wait to get home and put on a Raphael costume (the red Teenage Mutant Ninja Turtle) to welcome her schoolmates. She invited everyone, even the Princess, who stuck a gum in her best friend's hair.

Mother tries to be polite while she welcomes Minja's friends and gets criticized by parents for organizing a costume party. Mother tries to seem excited when the guests start to arrive: Uncle and his boyfriend, Father's colleague from an old firm – the drunk, Mother's best friend Zaga with a new girlfriend, and just after

two of them, Zaga's ex-lover rings the doorbell, too. Mother expresses compassion for the problems of her friends – the two ex-lovers which becomes the main topic of the night. Mother tries not to notice that Father is flirting with a newly arrived guest – young actress. Mother feels invisible while she drowns in endless dramas and repeated conversations. Mother decides to leave the party and finally do something for herself.

On the streets she gets a chance to reach an orgasm, to insult someone and to smoke a cigarette with a stranger. On the streets Mother also gets a chance to realize she's inevitably part of a family in which: margarine is used instead of butter, walnut instead of almond, masturbation instead of sex and one declares as Celt instead of Yugoslav.

DIRECTOR'S STATEMENT

THE CELTS is a family drama with the elements of comedy written with a desire to make a fun, crazy, nostalgic, emotional film that audience would wish never to end. It is a film about disappearance of one country and loss of one's identity which are portrayed through three different generations within one family and their daily routine while preparing the birthday party for the youngest daughter. Idea was to simultaneously deal with my childhood and with my adult life, by trapping them inside one house and one day, and by giving an eight-year-old perspective on that period with an opportunity to grasp what my parents were going through, now that I've reached their years.

The year 1993 in Yugoslavia (Serbia and Montenegro) marks the end of Dafiment bank – Ponzi scheme that was supported by president Slobodan Milošević, which finally led to hyperinflation. Milošević's regime deeply damaged country's bruto national product as well as life standard of all its citizens. Moreover, his regime was one of the main causes of wars in Bosnia and Croatia, which by then reached devastating points.

Through the characters – family members, I want to represent a person's developing path from childhood, through adolescence and till the adulthood. By doing so I will try to explore the ways in which these characters were shaped by their experiences. The question which interests me is if in some cases a certain experience can even have such an effect on one's life, that from one point on everything goes irrevocably wrong. In the same way, I wish to explore the epoch, approaching it with a distance of the present moment and with a desire to comprehend where it all went irreversibly wrong with the country we were born in, Yugoslavia. At the same time, together with my characters, I am trying to question my identity, or to consider the possibility of obtaining a new one - as UNCLE did in film, which would imply giving up or negating the past completely.

Nineties are used as a frame for an intimate family story, but also as a metaphor of our present time and inevitable repetitions – which are displayed in personal relationships, political contexts and events. This film should point out that what people of my parent's generation witnessed and lived through in the nineties, has everything to do with what we live through and witness right now.

PRODUCER'S STATEMENT

We had first draft of the script in August 2017. After that we got on board script consultant, Tanja Šljivar, with whom we worked on 2nd and 3rd draft of the script. Since CELTS is relatively low budget (402.280 EUR), biggest support, as it was planned, in Film Center Serbia which granted us productions support. Our next step is applying on Montenegrin film fund, with our co-producers Ivan Salatić and Dušan Kasalica from Meander film. CineLink will be our only co-production market in terms of production, since we plan to apply on work in progress markets once we have first draft of editing. As for festival strategy we plan to

follow festivals where we had big success with Milica's short film TRANSITION, which includes Sarajevo FF, Festival del film Locarno, TIFF, and others.

COMPANY PROFILE

EED PRODUCTIONS is a production company based in Belgrade, Serbia. EED Productions was founded by producer Vladimir Vasiljević after more than ten years of experience in executive production. Our goal is to produce films that we filmmakers would like to see in theatres, to collaborate with creative young authors and to keep making international co-productions. Our films were screened at numerous film festivals around the world such as: Locarno FF, Toronto IFF, Sarajevo FF, Film Festival Cottbus, Thessaloniki IFF. Apart from producing films, EED Productions act as service provider for domestic and international companies.



Adina Dulcu

RO

Chemistry

An injury on the handball court pushes Ana to fight against the limits of her own body, but also against those of an entire corrupt society. This is the most important match of her career. Of her life.

Writer: Adina Dulcu

Director: Adina Dulcu

Producers: Tudor Giurgiu, Bogdan Crăciun

Production Company's contact details

Libra Film Productions

52 Popa Soare Street, Et. 1, Apt. 4

023984 Bucharest, Romania

Phone: +40213266480

<http://www.librafilm.net>

Estimated production budget

1.240.000,00 EUR

Financing in place

245.000,00 EUR

Production timeline

Final script to be delivered by beginning of

2019; Fundraising throughout 2018-2019;

Pre-production 2 months beginning 2020;

Shooting 5 weeks spring 2020; Final DCP to be

delivered by beginning 2021.

Looking for at CineLink Co-production Market

Co-producers, sales agents, post-production services, festival awareness

Director's previous work on Festival Scope:

[Network Unavailable](#)

Attending the market:

Adina Dulcu

Bogdan Crăciun



DIRECTOR'S BIOGRAPHY

ADINA DULCU graduated from UNATC Bucharest and obtained a master's degree in Film Studies at Université Toulouse Jean Jaurès. She lives between Romania and France and has developed a multi-layer career as a producer, scriptwriter, head of development and assistant director. Enriched by all these experiences, she began developing her own projects. Her first short film as a director, NETWORK UNAVAILABLE, has just concluded its international festival circuit, including festivals like Mumbai IFF, Dublin IFF, Cartagena IFF or Let's CEE Vienna. Adina has just finished post-production on her second short, THE ISLAND, and is in development with her first feature, CHEMISTRY, initiated at L'Atelier Scénario Fémis and supported by a development grant from the Romanian Film Centre.

Director's Filmography

THE ISLAND (short, 2018, RO)

NETWORK UNAVAILABLE (short, 2016, RO)

PRODUCERS' BIOGRAPHY

TUDOR GIURGIU is a director, scriptwriter and producer. He is the founder of Libra Film Productions and Transilvania IFF, the most important feature film festival in Romania. He has been President of the National Television between 2005-2007 and is the initiator of the GOPO Awards, annual awards for best achievements in local filmmaking. Member of the European Film Academy, he counts more than 30 credits as a producer.

Born in 1980, graduated Law in 2002, BOGDAN CRĂCIUN started working with Libra Film in 2006. Being involved in most of the company's projects since then, he became a producer in 2013. Amongst his latest films are Iulia Rugina's BREAKING NEWS (Karlovy Vary competition 2017) and Tudor Giurgiu's PARKING, set to premiere in Autumn 2018.

SYNOPSIS

After a childhood spent in the working-class neighborhood of a small industrial town on the shores of the Black Sea, ANA PETREANU is now captain of a major handball team and married to the financial manager of the factory that sponsors the club.

But a serious injury clouds this perfect picture. Ana is confronted with the limitations of her own body and her most intimate fears. The team's management hires a renowned physiotherapist, Frenchwoman EMILIE, in order to bring Ana as quickly as possible back on the court. Only Emilie tries to make Ana aware that a return to the court could endanger both her career and her health.

MARIUS, Ana's husband, is displeased by the complicity the two women harbor and doesn't take kindly to this stranger's intrusion. Especially since Emilie is a lesbian... However, his apparent jealousy conceals something else. After a domestic argument, Marius reveals that the factory and the team will soon be liquidated, dismantled and sold piece by piece. This is why management pressures Ana to play to her full potential – they want to keep the appearances and cash in the most amount of money before it all turns into dust.

Ana is mortified. All along, her battle with her own body had only been a prologue to her battle with an entire corrupt societal system. After a lifetime's struggle out on the court, Ana readies herself for the ultimate match: the one that will tell her what price she needs to pay, in order to regain her own freedom.

DIRECTOR'S STATEMENT

I question myself since a long time about personal identity, about taking act within a corrupt socio-political context and the consequences it engenders; a questioning that is both social and intimate.

Ana's story speaks about the emancipation of

a woman in search for her own freedom, who runs into the ruthless wall of a patriarchal society marred by corruption and intolerance. It's a story about how each "personal revolution" is essential, regardless of our nationality, culture or gender.

The title enfolds all the audio-visual themes I want to explore: the industrial chemistry of the factory and its ultra-polluted environment, the chemistry of the bodies thrashing on the handball court, the organic chemistry installing between Ana and Emilie and condemned by everyone. It's this multiplicity I would like to capture, between the atmosphere of a social drama and a more intimate and poetic film.

PRODUCER'S STATEMENT

CHEMISTRY is an ambitious feature debut, a very personal questioning about what options one has, facing a corrupt society.

Due to this engaged storyline and the current local political status, the project won't be an easy one to finance in Romania. We therefore need to find the best partners who can support us throughout the journey. Especially since the thematic goes beyond local, focusing on an encounter between East and West, between two ways of conceiving the world. One in which capitalism and de-industrialization have already happened, and the other where the process grows toward its most violent degree. One in which personal freedom is no longer questioned, and the other where religious associations want to impose an intolerant standard.

This story, portrayed by a powerful female character, and told by a woman director, brings a new perspective to Romanian cinema, and we strongly believe that its potential is not only for the festival circuit, but also for the audiences worldwide.

COMPANY PROFILE

LIBRA FILM is one of the most important Romanian production companies, the only

one which has been granted three times (2009, 2011, 2014) development support by MEDIA Programme for its slate of projects. Recently, Libra was the Romanian co-producer of HISTORY OF LOVE, Radu Mihăileanu's adaptation of Nicole Krauss' bestseller, starring Gemma Arterton and Derek Jacobi. In 2016 Libra Film co-produced the third feature film of Romanian director Iulia Rugină, BREAKING NEWS, which premiered at Karlovy Vary IFF 2017, where young actress Voica Oltean won a Special Jury Mention. Currently Libra Film is finalizing Tudor Giurgiu's PARKING, set to premiere in autumn 2018, and is developing several feature projects among which CHEMISTRY, first feature of director Adina Dulcu; Tudor Cristian Jurgiu's second feature film project, entitled AND THEY MAY STILL BE ALIVE TODAY, THE WINDSEEKER, first feature of director Mihai Sofronea.

ACE PRODUCERS.

ACE PRODUCERS IS AN EXCLUSIVE NETWORK OF EXPERIENCED INDEPENDENT FILM PRODUCERS FROM EUROPE AND BEYOND.

ACE Producers' Director and Head of Studies, Jacobine van der Vloed, is present at CineLink from 12 to 16 August 2018.

To organise a meeting to discuss possible applications for the 2019-2020 session, or to get more information on the network, please email: jacobinevandervloed@ace-producers.com

www.ace-producers.com



Ferit Karahan

TR

Deskmate

At a repressive boarding school miles from anywhere, Yusuf (13) is anxious to get his mysteriously sick friend to hospital. First, he's thwarted by school bureaucracy, then, once this is overcome, by heavy snowfall. As they wait for roads to be cleared, teachers-students jostle to exonerate themselves from circumstances surrounding the boy's mystery condition, revealing ruthless vendettas and hidden secrets in the process.

Writers: Ferit Karahan, Gülistan Acet

Director: Ferit Karahan

Producer: Kanat Dođramacı

Production Company's contact details

ASTEROS CINEMA

Rumeli Hisarı Mah

Sarıyer, İstanbul / Türkiye

+90 212 257 00 48

info@asterosfilm.com

karahan.ferit@gmail.com

Estimated production budget

380.000,00 EUR

Financing in place

200.000,00 EUR

Production timeline

It's final script; Pre-production: September

– November 2018; Production: January

– February 2019; Post-production: March – August 2019;

Looking for at CineLink Co-production Market Fund, partner, world sales

Director's previous work on Festival Scope:

[The Fall from Heaven](#)



Attending the market:

Ferit Karahan

Kanat Dođramacı

DIRECTOR'S BIOGRAPHY

FERIT KARAHAN was born in Muş, Turkey on 4 April 1983. He's living in Istanbul. He started working as a first assistant director on feature films. His short films Before the FLOOD and YUSUF'S DREAM have been screened at numerous festivals and have won awards and honorable mentions. His feature debut THE FALL FROM HEAVEN premiered at the Antalya Film Festival and won Best Film Award. Also won Best First Film Prize at the Ankara Film Festival and was later screened at more than 15 festivals and won 10 awards more. DESKMATE will be Ferit's second feature film.

Director's Filmography

THE FALL FROM HEAVEN (2013, TR)

PRODUCER'S BIOGRAPHY

KANAT DOĞRAMACI was born in Eskisehir, Turkey on 31st of March 1987. After high school he worked for a few production companies such as MED YAPIM and 5. Boyut. Then he went to United Kingdom to study Film Studies. He graduated from Anglia Ruskin University in Cambridge. When he got back to Turkey, he founded ASTEROS CINEMA in 2014. Since then he has produced numerous advertisements and total of five feature films.

SYNOPSIS

YUSUF (12) is a student at an all-boys boarding school attended mostly by the children of underprivileged rural families. Run with an iron fist, the school is located in mountainous region miles from the nearest town.

When he wakes one morning to go to classes, Yusuf realizes that his best friend, MEMO, is too sick to get up or even speak. Yusuf is instructed to take Memo to the school sickbay by the teacher on duty in the boarding house. By the time Yusuf has broken through the school bureaucracy and persuaded the staff

to take Memo to hospital, the roads are completely blocked by snow. No one can even get out of the school gates.

The gravity of the situation finally sinks in with the school's administration. And so begins a concerted effort firstly to get one of many stranded ambulances to come to the school, and secondly to figure out the cause of Memo's illness.

As Memo's condition goes from bad to worse, Yusuf is overtaken by a growing sense of anguish and disquiet. And the fact that the school heating system has broken down makes the already strained school community even more aggressive. The incident soon spreads, involving maintenance staff and students as well as teachers. Things become messier still when people begin to blame each other in order to exonerate themselves. When the cloak of mystery gradually begins to lift, long concealed rifts suddenly surface in a savage showdown. Ultimately, it becomes apparent that no one, including Yusuf, is innocent. Hours later, an ambulance arrives to take away Memo, who by this time is showing no sign of life whatsoever.

The boys are back in the school baths, fooling around and making a lot of noise as they wash. Yusuf, who is sharing a basin with two of his friends, pours a scoop of water over his soapy head. The suds wash away to reveal a swathe of closely cropped hair running down the middle of his head from front to back and the 'train tracks' of longer hair on either side.

DIRECTOR'S STATEMENTz

DESKMATE is set in a rural all-boys boarding school where strict discipline and repressive policies are the order of the day. It tells the seemingly simple story of 12-year-old Yusuf's struggle to get his sick friend to a doctor. This, however, entails having to contend with the school's bureaucracy, the administration's cal-

ious indifference and the inhospitable local landscape. The entire story takes place in a single location over the course of a single day. Unlike boarding schools in the west of Turkey, those in the east are attended almost exclusively by the children of poorer families. The staff at these schools are largely made up of teachers on a mandatory stint in the east or trained teachers doing national service. As a general rule, the schools are located in a non-urban, socially isolated environment and discipline is strictly enforced. This emphasis on discipline has to do with many schools being based in predominantly Kurdish areas. In other words, the schools effectively function as ‘assimilation centres’.

I spent six years of my childhood at one such boarding school and came away with a raft of indelible memories, both good and bad. On a personal note, mining this bank of memories in order to make the film has turned all the negatives into positives. Equally, telling a story about a place I know back to front gives me greater confidence as a director.

Just when all appears to be fine at the school, something minor happens that is barely noticeable to the audience but, with the revelation of successive details, soon escalates into the main focus of the story. In a sense, the story develops by itself.

Violence and the possibility of violence in a repressive environment have a profound effect on young lives. Children are driven to be on their guard from a young age and to develop a pattern of behaviour that stops at nothing for the sake of survival. Friendship, innocence and feelings are then superseded by more fundamental needs; and satisfying these needs means, in most cases, resorting to lies. DESKMATE illustrates how fibs told to save the moment can quickly snowball into a calamity.

PRODUCER'S STATEMENT

I had been following director, FERIT KARAHAN, since his multi award-winning first feature, THE

FALL FROM HEAVEN. From a cinematic point of view, I found that both his narrative style and the subjects he addressed spoke to my own idea of cinema. Even if I didn't yet know him in person, I felt as if I did because we shared the same outlook on, and concerns about life. When we did finally meet, DESKMATE was at the script stage. So, for all the reasons I have just given, the idea of making the film together was both a pleasure and a personal mission.

DESKMATE is set in the relatively underdeveloped east of Turkey. It tells the story of lives that are not only economically and geographically challenged, but also best hidden away in the eyes of the powers that be. It paints a portrait of Turkey's minority communities and their systematic oppression, while also alluding to the arrogance and condescension of the country's west and its highly successful efforts to consign such communities to oblivion. We are provided with a record, of sorts, of how the system instils in these people a sense of ‘acquiescence’ and ‘hopelessness’. In portraying this societal ‘predicament’, the film chooses children as its heroes – children, of course, being a symbol of purity, innocence and, most importantly, hope. By contrast, it is the metaphor of a boarding school run with an iron fist and Kafkaesque bureaucracy that is used to illustrate the life-crushing system. Snow, too, has symbolic value; in fact, from the very beginning of the film it features almost as a character in its own right. Snow is largely responsible for making the location so claustrophobic; it gives rise to all sorts of physical and practical challenges and almost fulfils the function of a prison guard.

There can be no one better to tell this story than director, Ferit Karahan, who went through a comparable boarding-school experience as a child; however, he came out of the system with admirable results. While identifying and describing the realities of the experience, DESKMATE brings out the hope that the director himself represents. The film shouts the

uniqueness of these lives that are otherwise shunned and ignored. As a producer, I consider it a personal responsibility to contribute to the telling of this story inasmuch as it confronts us with a set of painful realities that the majority of us, myself included, close our eyes to most of the time.

DESKMATE will give us an experience of realist cinema not only with its subject and style, but also with the method of production used during the shoot. I am a producer who sees the primary mission of cinema as realism and documenting reality, so the pleasure and satisfaction I think I will get from making this project happen are indescribable. Principal photography will take place in one of the provinces close to Turkey's eastern border, where the story is actually set. The one location we will use is again, as presented in the script, a real state boarding school. Photography will begin in January 2019, when schools are out for the winter break and the region is under snow. This will allow us to capture the film's claustrophobic atmosphere as realistically as possible. Furthermore, the actors for all the boys at the centre of the story will be carefully cast from the local community so that they can bring to the film their own personal experience. This in turn will lend a rawness to the film's criticism of the oppressive system that is its subject.

Above and beyond everything else, DESKMATE demonstrates the importance of being positive, of never losing hope; it points to the difference this can make, even in the face of an oppressive system and its overzealous attempts to reduce extraordinary lives to the ordinary. What is more, this is a message informed by real-life experience.

COMPANY PROFILE

Founded in 2014, ASTEROS FILM spent its first two years producing numerous commercials and digital videos. Since then, however, the company has consciously distanced itself from the world of commercials and given focus to

making feature-length films, its founding objective. Over the course of the last two years, Asteros has produced a total of five films, one of them as co-producer. The company's mission is to provide talented filmmakers with the space to work freely, to make films that shed light on social issues and problems, and to bring these films to as wide an audience as possible.



Dušan Kasalica

ME

The Elegy of Laurel

The travels of a self-sufficient professor through several episodes of life and fantasy, in order to overcome contemporary narcissism.

Writer: Dušan Kasalica

Director: Dušan Kasalica

Producer: Jelena Angelovski

Production Company's contact details

MEANDER FILM

Vuka Karadžića 6a

81400 Nikšić, Montenegro

Estimated production budget

510.000,00 EUR

Financing in place

Project development: 20.000,00 EUR – Film Center Montenegro

5.000,00 EUR – own investment

Production timeline

Final script to be delivered by end of august 2018; fundraising in the second half of 2018 pre-production – 3 months starting from December 2018; Production - 6 weeks from March 2019; Post-production - 6 months starting from May 2019.

Looking for at CineLink Co-production Market

We are looking for investors, co-production partners, pre-sales.

Director's previous work on Festival Scope:

[Soa](#)

[A Matter of Will](#)



Attending the market:

Dušan Kasalica

Jelena Angelovski

DIRECTOR'S BIOGRAPHY

DUŠAN KASALICA was born in 1987 in Montenegro where he studied film directing at the Faculty of Dramatic Arts in Cetinje. His short films have been shown and awarded on numerous festivals around the world. Since 2016 he co-runs Meander Film, a production company based in Montenegro. He is a producer of the feature film YOU HAVE THE NIGHT by Ivan Salatić, a co-production with Serbia and Qatar. He participated in Sarajevo Talent Campus, Berlinale Talents and Locarno Filmmakers Academy.

Director's Filmography

A MATTER OF WILL (short, 2015, ME)

SOA (short, 2017, ME)

PRODUCER'S BIOGRAPHY

JELENA ANGELOVSKI graduated from the Academy of Arts' department of acting and holds an MA degree from the Faculty of Political Sciences. She has been working in the creative industry for the past 15 years and is dedicated to producing independent films. In 2016, she produced her debut feature film WIND, directed by Tamara Drakulić, which was screened at Torino FF, Goteborg, BAFICI, Cottbus and was awarded for the Best Serbian Film at FEST in Belgrade. Jelena was part of EURODOC, LisbonDocs, CineLink, Visions du Reel, Jihlava Academy. Currently as a producer she is involved in the production of many regional documentary and feature films supported by MEDIA, Visions Sud Est, DOHA Film Institute.

SYNOPSIS

FILIP, a sophisticated university professor, goes with his WIFE to a spa hotel on the coast. After a couple of days spent in the comfy, monotonous ambiance of the hotel, their seemingly ideal marriage is over. Filip is left by his wife,

and he returns to the city. A series of situations seems to indicate that his life is collapsing, but Filip, refined and armed with confidence, faces each new circumstance in his life with unusual ease. Filip's escape from problems leads him to a small mountain village deep in the forest, where he meets his MOTHER and falls in love with a GIRL that once was a snake. His own fairytale that will break him down and change him, but also give him a chance for a new beginning.

DIRECTOR'S STATEMENT

THE ELEGY OF A LAUREL deals with the ego of a man who is part of the comfortable Yugoslav middle class that had first built and then silently watched the destruction of a system. Without clear ideological, cultural and political critique of its reality, this generation wishes to keep living its romantic self-sufficiency, represented in this story through the character of Filip. This is a film about Filip, a narcissistic intellectual who is unable to change – because a narcissist can only be tricked by his own reflection in the water. The film's structure is divided into the prologue and a few turning points in Filip's life in which he does not face the problems that come up, does not solve them, choosing rather to delay any reaction as if he did not care. He escapes to a fantasy world where he meets fantasy creatures like the Serpent Girl, the Host, and the Mother, who is in the context of this story also a fairy-tale figure. These characters are treated in the Slavic tradition: the serpent is not just a dangerous animal, but it also talks to people, grants wishes, has a relationship with them. Mythical creatures are not just objects of fear or loathing, but friends; they are equal to people so that meeting them is straightforward, as if with old acquaintances. The fantasy world changes Filip, who then tries to begin a new, more dignified life.

PRODUCER'S STATEMENT

THE ELEGY OF A LAUREL is the first feature film by the Montenegrin scriptwriter and director Dušan Kasalica. Important international successes achieved by his short films A MATTER OF WILL and SOA have preceded the development of this project at the Script Circle Development Workshop at the Priština Film Festival 2017 and Script Station at the Berlin IFF 2018. The Film Centre of Montenegro has co-financed the project in the development stage. Kasalica is an alumnus of the prestigious Locarno Filmmakers Academy and Berlinale Talents Campus. Close to the poetics of his previous works, Kasalica continues in the Elegy of the Laurel to build upon transcendental and visually strong content verging on reality and embarks on an exploration of a former Yugoslav individual, with his useless present and 'fantastic' past. The authors of this area have not so far treated the contemporary individual through his archetypal and mythological heritage, which makes THE ELEGY OF THE LAUREL a courageous enterprise in cinematic articulation.

The script of THE ELEGY OF THE LAUREL takes its first part from life, while its second part is derived from art and one of the most recognizable fairy-tales by Ivana Brlić Mažuranić, STRIBOR'S FOREST. The fairy-tale motifs about an immature and weak man found in the heart of the conflict between an unprotected mother and a beautiful woman transforms Slavic myth into contemporary, universal phenomena of the Balkans. Kasalica assembles a very particular poetics and, together with actors that include stars of Yugoslav film, creates a nostalgic ode to the disappearance of vitality.

The specificity of this project lies also in the fact that the construction of its visual and sound identity encourages the participation of creators with different backgrounds and styles. It is our intention to realize this film in cooperation with partners from the neighbouring countries, so that diverse approaches to this topic and shared heritage will contribute to the

establishment of a unique film language.

Its visual approach and bold narrative treatment will engage a wide cinema audience, and we believe that in addition to a successful festival life, THE ELEGY OF A LAUREL will be refreshing both for the up-and-coming Montenegrin cinema, as well as in the surrounding region.

COMPANY PROFILE

MEANDER FILM is Montenegrin film production company founded by directors – Dušan Kasalica and Ivan Salatić. Guided by the idea of developing modern trends in the field of art film in Montenegro and encouraged by the fact that recently in Montenegro there's a wave of young, creative and courageous authors who are keeping up with a modern understanding of film, Kasalica and Salatić established Meander Film. First project of the company are Kasalica's short film SOA and Salatić's short documentary WE ARE SONS OF YOUR ROCKS and feature film YOU HAVE THE NIGHT.



Professionals Programme: 28 Sept - 1 Oct 2018

Yearly the Nederlands Film Festival (NFF) presents Holland's leading industry gathering with keynotes, flaming discussions and masterclasses by renowned Dutch and international experts in Utrecht.

For in-depth and tailor made project development NFF offers various international programmes: **BoostNL, Stories & Beyond, Sales & More, Talent Feedback Sessions** and **Talent en Route**.

Contact:
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Supporting Dutch filmmakers since 1981 - Embracing talent and interactive storytelling



MEETINGS ON THE BRIDGE

April / 2019

COME FOR MORE DISCOVERIES!

Meetings on the Bridge (MoB) showcases projects and films from Turkey and its neighbouring countries with the objective of initiating the first steps for future collaborations among filmmakers from the region and Europe.

MOB WORKSHOPS ARE

- Film Development Workshop
- Neighbours Platform
- Work in Progress
- Short Film Workshop
- Trailer Workshop

For more information: <http://film.iksv.org/en/meetings-on-the-bridge>





Erasing Frank

1983. Frank, an angry kid from the streets with “no future”. The state banned their music because their words are political. Frank escapes to a psychiatric ward where Hanna, a young enemy of the system, joins him. Medication mutes Frank, but words of freedom are louder.

Writers: Gábor Fabricius, György Baráthy

Director: Gábor Fabricius

Producers: Gábor Ferenczy, András Muhi, Gábor Fabricius

Production Company's contact details

Focus Fox

Huvosvolgyi ut 14
Budapest, 1021, Hungary
<http://focusfox.hu/>
fox@focusfox.hu

Co-Production Company
Otherside Stories (HU)

Estimated production budget

1.265.768,00 EUR

Financing in place

320.984,00 EUR

Production timeline

Script development: August 2017 – August 2018; Pre-production: September 2018 – February 2019; Production: April 2019 – May 2019; Post-production: 2019 May – December 2019.

Looking for at CineLink Co-production Market

We are looking for a potential partner, sales agents, distributors from Central-Eastern Europe such as Poland, Czech Republic, Romania or Serbia. We also would like to meet several festival representatives, festival agencies.

Director's previous work on Festival Scope:

[Skinner](#)

[Dialogue](#)

DIRECTOR'S BIOGRAPHY

GÁBOR FABRICIUS is a film director, producer, writer and media designer. He is an MA graduate from Central Saint Martins College in London, his professors included Mike Figgis. After graduation he worked as an intern at Scott Free Films, the production company of Ridley Scott. He writes and directs short movies since 2010. His topics mainly are socio-political, psychological. *BIANKA*, story of a gypsy girl, whose father was killed, has premiered at 43th Hungarian Film Festival, *SKINNER* tells the story about the state of East European capitalism through an eviction, has premiered at Toronto IFF. was in competition of over 30 film festivals globally. His latest short, *DIALOGUE* has won FICC Special Mention, at Febiofest and presented at the Zurich International Film Festival.

Director's Filmography

BIANKA (short, 2012, HU)

SKINNER (short, 2014, HU)

DIALOGUE (short, 2017, HU)

SYNOPSIS

1983. FRANK, a kid from the streets of Budapest represents a sensitive, talented, but angry generation – youth with “no future” in a dystopian world. With his punk band he realizes that the state banned their music because their words are political. The police are after them, so Frank escapes to a psychiatric ward, where he finds not only the disabled, but opposition thinkers, free-spirited artists, and enemies of the system finding safe haven. He meets Hanna, a boyish, young patient who has never experienced freedom. They join forces to fight Comrade ERŐS, the cultural leader of the state. Erős is a skillful match and as sensitive as Frank. Oddly enough, he is the only one Frank can look up to. In a maniacal fight, Frank sacrifices his friends, love, and – due to political psychiatry's medication – even his own voice, in order

to get his message across: words of freedom that one day make a rusty empire collapse.

DIRECTOR'S STATEMENT

Political and social drama set in 1983, behind the iron curtain, in a dystopian world, using brutalist architecture. The film guides through a world where words are weapons of mass destruction. As a kid being around my parents, I recall memories of detecting paranoia in their eyes, since they were involved in different movements. Dystopia was reality; the state destroyed individual voices, so it is a story of an unknown soldier, fighting for freedom of speech, a hero of the 1984 times, who reflects the mission of a generation. I emphasize the importance of the individual voice for today's youth as well, as it is eventually freedom itself. Every generation has the task of looking after freedom during each dystopian time. My goal is to redefine direct cinema in Hungarian film, which had a golden era in the 70's, in order to present a raw experience of the character. Frank will help new generations to value freedom.

PRODUCER'S STATEMENT

I have long been familiar with multiple award-winning Gábor Fabricius' short films – which have enjoyed success recently as well in Europe as in North-America and have been invited to more than 20 festivals – and I consider them to be excellent films. His 2014 film, *SKINNER*, was successful not only in Europe, but has its world premiere at Toronto IFF and won the Huszárík Prize in Hungary, given by the Hungarian Media Fund. His 2017 short, *DIALOGUE* is currently on its festival tour, enjoying success not only at European festivals, but also in American ones. The film got the Special Mention Award of the FICC (Federation Internationale des Cine-Clubs). He worked on *DIALOGUE* with Mátyás Erdély (*SON OF SAUL*, *DELTA*), who will be

Attending the market:

Gábor Fabricius

Andras Muhi

Aniko Mangold



the DOP of his first feature film as well. As a media designer, he also has made more than 300 spots, commercial films. Gábor Fabricius is currently one of Hungary's most recognized emerging young filmmakers, and I was pleased as he asked me to be the producer of his first feature, ERASING FRANK. As his producer, I already applied to the Hungarian Film Fund for Script Development. I know Gábor for more than 15 years, and worked with him before as co-producer, I know he has strong visions, ideas about the world and society. His earlier works also concern about social relevant topics but at the same time they are person focused examinations the individual. His current project, ERASING FRANK, fills a gap in Hungary and Europe. Never has anyone made a film of such depth and sincere voice about the era of the 80s in Hungary. Private citizens as well as public figures were forced to lie, or do not speak at all. They were observed based on false, non-existing reasons. His main character, Frank is a modern-day, young protagonist. This wasn't a topic that was typically dealt with in recent Hungarian cinema, and more importantly, Gábor's film will be a significant contribution to building self-awareness in the viewer towards untold lies and to face Hungary's and his own history. I highly favor his goal with his first feature, to redefine social-realism and direct cinema in Hungarian film, which experienced a golden era in the 70's.

COMPANY PROFILE

We established FOCUSFOX STUDIO as the first private digital studio in Hungary exclusively for post-production and production. FocusFox Studio has been serving clients effectively and thoroughly for 20 years with a continuous technical and infrastructural leadership. To keep up with global trends in picture post production, we use the most up-to-date equipments for video and film post. Our production managers supervise the films through the post-production process: we make digital

dailies or in case of film-based shooting films are developed in our lab, we make one-light or best-light telecine transfer, online editing, final grading, 3D animation, VFX, compositing, subtitling, sound design, foley, final mix, DCP, release prints, recording and dubbing. Since 2011 FocusFox also acts as a Production Company marked by Gábor Ferenczy, András Muhi, Attila Tózsér. Its first independent movie WHAT EVER HAPPENED TO TIMI became a real blockbuster and the most successful comedy in 2014 in Hungary.

TRAINING DEVELOPMENT NETWORKING




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eave 238c, Rue de Luxembourg,
L-8077 Bertrange, Luxembourg
eave@eave.org T. +352 44 52 10 1,
F. +352 44 52 10 70



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Igor Bezinović

HR/FR/SI

Fiume o morte!

In the aftermath of World War I, famous Italian poet D'Annunzio conquered and declared the Croatian city of Fiume as an independent micro-state which soon made this Adriatic town the most liberal place on Earth leaving a long-lasting legacy.

Writer: Igor Bezinović

Director: Igor Bezinović

Producers: Tibor Keser, Vanja Jambrović,

Fabrizio Polpettini

Production Company's contact details

Restart

Prilaz Gjüre Deželića 74, 10000 Zagreb, Croatia

Phone: +38515573860

www.restart.hr

restart@restart.hr

Co-Production Company

La Bête (FR), NOSOROGI (SI)

Estimated production budget: 340.000,00 EUR

Financing in place

8.000,00 EUR – RE-ACT Award

13.500 EUR – Project development, Croatian Audiovisual Centre

5.000,00 EUR – Script development Croatian

Audiovisual Center

6.750,00 EUR – Script development PROCIREP/ ANGOA France

9.000,00 EUR own investments

Production timeline

Fundraising and creative development until

mid-2019; Archive research entire 2018; Test

photography July 2018 and September 2018;

Pre-production early summer 2019; Production

summer 2019; Post-production late 2019. Start

of distribution 2020.

Looking for at CineLink Co-production Market

We are looking for broadcaster involvement

(pre-sale or co-production)

Director's previous work on Festival Scope:

[A Brief Excursion](#)

Attending the market:

Tibor Keser

Fabrizio Polpettini

Igor Bezinović



DIRECTOR'S BIOGRAPHY

IGOR BEZINOVIĆ was born in Rijeka (Croatia) in 1983. He graduated in Philosophy, Sociology and Comparative Literature from the Zagreb Faculty of Humanities and Social Sciences and later in Film and TV Directing from the Zagreb Academy of Dramatic Art. He directed more than 15 short films of all shapes and sizes (an animation project is currently in postproduction) and two feature-length films. Over the years, his films were competing at major festival venues like CPH:DOX, IFF Rotterdam and many more. His feature debut, a docu-fiction hybrid A BRIEF EXCURSION, won the Grand Gold Arena for Best Film at Pula Film Festival 2017, alongside 8 awards at various festivals. He also teaches at the Academy in Zagreb and at the Restart's School of Documentary Film.

Director's Filmography

THE LOVETTS (short documentary, 2018, HR)

A BRIEF EXCURSION

(feature-length docuhybrid, 2017, HR)

VERUDA – A FILM ABOUT BOJAN

(short documentary, 2015, HR)

PRODUCER'S BIOGRAPHY

TIBOR KESER is a film producer living and working in Zagreb, Croatia (1981). His areas of interest include film (fiction, documentary and experimental) and commercial video. He is working as a producer with Restart. He graduated in Economics at the University of Zagreb and later in Film and theatre production. He participated in Sarajevo Talent Campus in 2013, EURODOC 2015, Berlinale Talents 2016 and Jihlava Emerging Producers 2017. His filmography includes over 30 films, on which he worked as a production manager, producer or co-producer, that have been screened at hundreds of festivals around the world winning multiple awards.

FABRIZIO POLPETTINI studied documentary filmmaking at the Ateliers Varan in Corsica and holds an MA in film production from the French National Audiovisual Institute (INA). He is active as a producer, filmmaker and programmer. He is a cofounder and artistic director of Filmcaravan, an itinerant film festival which has received the patronage of the Unesco Italian commission. He is a member of the programming team of the Geneva Biennale for Moving Image. Lives and works in both Paris and Lausanne.

SYNOPSIS

It was September 1919, when the Italian poet Gabriele D'Annunzio triumphantly entered the town of Fiume on the coast of Adriatic, in his red convertible FIAT, followed by a couple of hundred Italian World War I veterans and declared the city an independent micro-state, the 'Italian Regency of Kvarner' – today the territory of the Croatian city of Rijeka and its surroundings.

During his 14-month rule, he welcomed a number of avant-garde artists and intellectuals that flocked there from all over the world. One could find the father of Futurism, Filippo Tommaso Marinetti or Guido Keller, a young Milanese known for flying over the Italian parliament and 'bombing' it with excrement. When Berlin Dadaists and even Lenin supported the idea, it seemed for a moment that they found the most progressive place on Earth. The city plunged into a continuous artistic performance of nudity, orgies, wine, drugs, and various sexual or political provocations. There were torchlit parades, firework displays and fly-pasts. The brothels were packed. The new dwellers found considerable economic success in piracy as the militia would ransack any foreign boat that dared approaching the

bay. A mock battle was staged as Toscanini's orchestra played Beethoven's Fifth. It turned into a real fight.

A unique iconography appeared – black shirts and flags, Roman salutes, mysticism and nudist meetings organized by a group named Yoga. They believed in nationalism, gender equality, liberalization of drugs, health insurance and retirement for all, freedom of belief but also defense of the right to be an atheist, while music was considered the supreme principle.

The ordeal lasted until Fiume was officially integrated by the fascist government. Strangely enough (or not), several ideas originating from this peculiar experience were then recycled by the regime.

The film is stylistically conceived as an eclectic collage consisting of different filmmaking approaches by using three dominant methods: voiceover narration, archives and reconstructions.

D'Annunzio left town in January 1921 to start the construction of his extravagant hillside estate in the town of Gardone Riviera overlooking the Lake Garda, where he'll remain isolated until his death. On one of the walls, a visitor can see a bronze eagle's head. It's the head which D'Annunzio's legionaries cut off from the Fiume eagle on the town tower in November 1919, in order to make the Habsburg two headed eagle resemble the Roman one headed eagle.

DIRECTOR'S STATEMENT

I was born and raised in Rijeka, and I am deeply interested in this brief moment in history during which this rather ordinary European provincial town became, for a few months, a powerful attractor for international avant-garde artists.

There are several literary and historical works dedicated to D'Annunzio's Fiume, both by Italian and Croatian authors but, beside some TV reportages, there has never been a real creative documentary on the subject. There is a

consistent amount of archival material related to this period, but my intentions are more to recreate the avant-gardist spirit of those times than to tell the facts in a chronological order.

My references in the use of archives, can be traced in the work of directors such as Jay Rosenblatt, Jean-Gabriel Périot or Mohammadreza Farzad. The visual identity of the film is inspired by Futurist art and the work of Fortunato Depero. I also intend to have a voice over, that will lead the narration from the point of view of citizens of Fiume from those times, both Italians and Croatians.

PRODUCER'S STATEMENT

Igor is an extraordinarily smart and talented filmmaker whose films are full of 'punk' and heart for which I truly admire him. It is a real opportunity to be able to support his idea to recreate this astonishing period of history.

The structure of the film would be hybrid, building on the success of Igor's last feature film THE BRIEF EXCURSION, but this time mixing archives with huge reenactments.

We got funded for development in both France and Croatia, and we won the RE-ACT Co-production Prize in Trieste. The film is supported by the City of Rijeka which is to become the European Capital of Culture in 2020, coincidentally marking the exact 100th anniversary of the event.

The production team includes Fabrizio Polpettini representing La Bête, France (THE CHALLENGE, dir. Yuri Ancarani) as the producer and Marina Gumzi representing Nosorogi, Slovenia (PLAYING MEN, dir. Matjaž Ivanišič) as a co-producer.

We think that the project's theme has a real possibility to make a hugely interesting and important film, connecting people and stories from the region with this fantastically peculiar part of history not a lot of folks know about.

COMPANY PROFILE

RESTART is a multifaceted organization focused on production, education, distribution and exhibition of creative documentary films and series. In 2014 Restart also started producing fiction films. Restart was founded in 2007 and people working in Restart are younger film experts. Our films were screened as part of the program of film festivals such as: Hot Docs (Toronto, Canada), Karlovy Vary (Czech Republic), Rotterdam IFF (Netherlands), FID Marseille (France), Zurich FF (Switzerland), DOK Leipzig (Germany) and hundreds more. Restart runs several film projects - documentary and fiction film production, distribution of documentary films, a documentary cinema and an educational program in documentary film.



Ru Hasanov

AZ/FR

The Island Within

Vitaly Pronin lives on the island of Kur Dili on the Azerbaijani-Iranian border, alone, with no electricity or running water. It used to be a prosperous Soviet animal farm up until the Caspian Sea rose and destroyed the bridge connecting it to the mainland. Vitaly, now 67 years of age, enjoys the dusk of his life on the island with thousands of feral horses until his solitude is interrupted by Seymour, an emotionally and physically abused international chess grandmaster.

Writer: Ru Hasanov

Director: Ru Hasanov

Producer: Orkhan 'Ata' Tarverdizade

Production Company's contact details

Coyote Cinema

Basti Bagirova 11/1

Baku, Azerbaijan, AZ1065

+994553203316

contact@coyotecinema.org

www.coyotecinema.org

Co-Production Company

Arizona Productions (FR)

Estimated production budget

800.000,00 EUR

Financing in place

525.000,00 EUR

Production timeline

Pre-production: May 2018 - August 2018

Production: August-September + December 2018

Looking for at CineLink Co-production Market

Co-producers, funding (post-production),

festival awareness, first contact with sales representatives

Director's previous work on Festival Scope:

[Chameleon](#)



Attending the market:

Ru Hasanov

Orkhan 'Ata' Tarverdizade

DIRECTOR'S BIOGRAPHY

RU HASANOV was born in 1987 in Baku, Azerbaijan. Graduated from Bates College (USA) in 2009 with a Bachelor of Arts in Theater and continued his education at the Higher Courses for Screenwriters and Directors in Moscow. Worked for Vice Media in New York City and Dozhd Television Channel in Moscow as director of promo content. Edited over a dozen award-winning films. Made a feature debut with CHAMELEON (co-directed with Elvin Adigozel), which competed at Locarno Film Festival's Cineasti Del Presente section in 2013. Member of EAVE. Berlinale Talents Alumni. Co-founder of Coyote Cinema production company.

Director's Filmography

CHAMELEON (feature, 2013, AZ/FR/RU)

PRODUCER'S BIOGRAPHY

ORKHAN 'ATA' TARVERDIZADE was born in Moscow in 1988. He received B.A. in Acting from the University of the Arts in Philadelphia, USA in 2010. Graduated from European Film College in Denmark in 2016. Headed Babylon Film within Babylon Group of Companies and Lavash Group Production in Baku, Azerbaijan. Produced several independent films and TV series. Co-founded Coyote Cinema.

SYNOPSIS

SEYMOUR TAHIRBEKOV is an Azerbaijani chess grandmaster, ranked #2 by FIDE (Fédération Internationale des Échecs). Having won the Candidates Tournament Seymour earns the right to challenge the defending world champion SKROTEN GUDMONSON in the World Chess Championship match.

A classic neurasthenic Seymour lives a life of athletic discipline: obsessive training sessions supervised by his emotionally toxic father and coach KHANLAR, mandatory meetings with

opportunistic government officials and (as a treat) exceptionally infrequent visits to his beloved grandfather ANWAR'S place.

With a few weeks left before the World Chess Championship match, Seymour's psychological and emotional state deteriorates under escalating abuse and pressure to succeed by any means. News of Anwar taken to intensive care is the last straw that breaks the camel's back and Seymour runs away.

Anticipating an international scandal Khanlar turns to the National Security Department for help in finding his son. In the meantime Seymour's journey (both physical and meta-physical) becomes more and more fragmented. He arrives on an island of Kür Dili that his grandfather had once told him about. On the island, inhabited mostly by feral horses and cows, he encounters its only human resident – a Russian ex-con by the name of VITALY. Distant and skeptical of each other at first, the two loners gradually warm up to each other forming an unlikely bonding.

However time keeps running out: the World Chess Championship match is just around the corner as is the National Security Department...

DIRECTOR'S STATEMENT

It so happened that identity is the central question of my artistic endeavors. Nothing surprising considering my background: I was born in the Soviet Union, raised in a war-torn independent Azerbaijan, educated in the United States and have spent nearly 10 years working in Italy, Lithuania and Russia. Last year I finally returned to my homeland to find myself trapped in a paradox: I have become an immigrant at home – in some ways more so than abroad. This painful realization got me thinking about Antaeus, a figure in ancient Greek and Berber mythology, who was invincible as long as he remained in contact with his mother, the Earth. I felt disconnected; it is as

if some invisible force had brutally ripped the metaphorical umbilical cord connecting me to my Mother. These introspections resulted in the *THE ISLAND WITHIN*. It is a story about a personal identity crisis, existential angst and the search for “a black cat in a dark room that isn’t there” - all against a backdrop of an unexplored region, which ironically mirrors those very issues: Azerbaijan is a secular state inhabited by an ethnically Turkic, but Shiite by religion (Iranian influence) population that had lived under Tsarist and Soviet rule, thus acquiring a Russian heritage. I am both uneasy and fascinated by the dichotomy of living with such complex identity issues. Finally, with regards to the title: of course it is metaphorical, but only to an extent. Some time ago I stumbled upon an article about the largest island in Azerbaijan – Kür Dili. It used to be a large Soviet animal farm located on a peninsula up until the Caspian Sea rose and flooded the place, destroying the bridge connecting it to the mainland (another umbilical cord removed). Since then the 3000 population shrunk to one single inhabitant, Vitaly Pronin, who lives on the island with no electricity or running water. Nature on the island took over man. The most recognizable feature of the island is its 1000+ herd of wild horses, which roam freely across the green pastures of the land, becoming completely feral. “No man is an Island,” argued XVII century English poet John Donne; *THE ISLAND WITHIN* is an attempt at polemicizing with his statement, while capturing a visual document of the turbulent times we live in.

PRODUCER’S STATEMENT

I first met Ru Hasanov in 2012. He was shooting *CHAMELEON* together with Elvin Adigozel (the film ended up competing in Cineasti del Presente in Locarno) and I was producing a popular internet comedy show called *BULISTAN*. We immediately made great contact due to our similar background: both

US-educated filmmakers sharing similar tastes, aspirations and vision creating a new wave in Azeri cinema. A few years later my project was taken down; typical crackdown on the overly outspoken sarcastic approach we had adopted and carried through. I was devastated to say the least. Next thing I knew Ru appeared out of nowhere, showing his immense support and offering to collaborate on a project. *THE ISLAND WITHIN* is a film about the search for identity, something both Ru and I know firsthand. We were born and raised in a conservative environment; then we both moved to the United States and spent our college years in a society with a drastically different set of values. The lead character’s mental journey to the “island” fascinated me and I knew it was going to be a great film, but when we shot several scenes and put together a teaser trailer I knew it was going to be more than that. Financing a film is a long process – it takes years, sometimes decades to make a film. But more importantly it takes the right people – people who inspire you and push you forward. Throughout our rises and falls, good and bad days Ru’s overall attitude and philosophy of life had remains consistent – he always leaves things better than he finds them, talks less, does more and never ever gives up. This year we established a production company and secured a large chunk of the financing for our film. It looks like our baby project is about to happen soon. We have a small, but professional team in Azerbaijan and a French co-producer, who has already co-produced Ru’s previous feature film. Most of the shootings are going to take place in Azerbaijan, with a few episodes in Europe. We are completely done with the development stage and are about to start pre-production. At CineLink we are looking for co-producers and contacts for post-production facilities, as well as raising general awareness of independent Azeri cinema and our project *THE ISLAND WITHIN*.

COMPANY PROFILE

COYOTE CINEMA is a Baku-based boutique production company, which produces and co-produces independent arthouse feature films for the cinema and TV. The Coyote Cinema team has previously provided production and post-production services for award-winning fiction and documentary films including *BROTHER DEJAN* (dir. B. Bakuradze), *CHAMELEON* (dir. Ru Hasanov, Elvin Adigozel), *INTIMATE PARTS* (dir. N. Merkulova, A. Chupov), *ANTHILL* (dir. V. Loginov), *THE GREAT DIRECTOR* (dir. Chris Waitt) and many more. Coyote Cinema is currently in development with an Azerbaijani-French co-production titled *THE ISLAND WITHIN* written and to be directed by Ru Hasanov.



Pjer Žalica

BA/HR/FR/SI/RS/ME

May Labour Day

The quest for truth liberates but at the same time binds and hurts.

Writer: Pjer Žalica

Director: Pjer Žalica

Producers: Pjer Žalica, Aida Huseinović,
Rusmir Efendić

Production Company's contact details
FORUM Association for Art and Culture
Derviša Numića 60/II

Sarajevo 71000, Bosnia and Herzegovina

Phone: +387 61 159 899

udruzenjeforum@gmail.com

Co-Production Company

PROPELER FILM (HR), A.S.A.P. Films S.A.R.L

(FR), STARAGARA (SI), BASCELIK (RS),

ARTIKULACIJA FILM (ME)

Estimated production budget

1.260.075,00 EUR

Financing in place

45.000,00 EUR Fund of Ministry of Culture and
Sports of Sarajevo Canton;

2.500,00 EUR Tondach BIH Ltd. – Project
development sponsorship

Production timeline

Development started in May 2017; Fundraising
in 2018; Pre-production - 3 months, starting
from early 2019; Final preparation / produc-
tion (five-week of shooting in Sarajevo) - 3
months in spring 2019; The premiere in early
2020.

Looking for at CineLink Co-production Market

Co-production, in kind support, sales agent

Director's previous work on Festival Scope:

[Fuse](#)

Attending the market:

Pjer Žalica

Aida Huseinović



DIRECTOR'S & PRODUCER'S BIOGRAPHY

PJER ŽALICA, scriptwriter, director and producer, born in Sarajevo, 1964. Studied comparative literature and philosophy, graduated directing at the Academy of Performing Arts in Sarajevo. Professor of directing and scriptwriting, currently Dean, at the Academy of Performing Arts in Sarajevo. Member of European Film Academy. His films won more than 50 international awards, including EFA Discovery Prix Fassbinder – Special Mention; EFA Annual Award Best Documentary, Silver Leopard Locarno IFF, Sarajevo FF, Toronto IFF – Official Selection... Directed in Television and theatre. Pjer has written scripts for seven fiction and two documentary feature films. He is co-owner of production company Refresh Production Sarajevo.

Director's Filmography

ORCHESTRA (documentary, 2011, BA)

DAYS AND HOURS (feature, 2004, BA)

FUSE (feature, 2003, BA)

PRODUCER'S BIOGRAPHY

AIDA HUSEINOVIĆ was born in Sarajevo, 1971. Graduated Production at the Academy of Performing Arts in Sarajevo. In film production since 1995. Worked in SAGA, Internews and Refresh Production on multi-award-winning films, documentaries (SLAVE, ORCHESTRA, DAYS AND HOURS and FUSE by P. Žalica; IT'S HARD TO BE NICE by S. Vuletić; THE PERFECT CIRCLE by A. Kenović;), shorts, promos and TV projects. Some of them she has also edited. This is her first feature film as a producer.

SYNOPSIS

After ten years in Germany, ARMIN returns to Bosnia. He's just married and wants to surprise his father Fudo. But FUDO is not home. Armin finds out from the neighbours that Fudo has been arrested, nobody knows why.

The papers say that Fudo is a suspect for the war crime back in the 90s. The neighbourhood is uneasy: is it possible that Fudo is guilty? Armin asks inspector GAGULA for help who arranges for the father and son to meet but it does not happen because of a banal car incident. In meantime, Fudo has hung himself. Suicide sparks the flames of discord in the Neighbourhood. An innocent does not commit suicide. Armin must know what happened. Gagula helps him. They find the crime scene in the mountain above the city. From witnesses they realize that Fudo was caught up in the event. After the sniper shot a child, people reacted. In the chaos they killed the sniper and his whole family. The rifle was never found. This bothers Armin. He tries to find it with Gagula. Neighbourhood gets drunk arguing about Fudo's conviction which escalates to a fist-fight. Instead of a rifle, Armin finds a bottle of rakia traditionally buried in the ground when a son is born, intended to be opened at the night of his wedding which he never got to live. Armin goes back to Germany taking with him a bottle of rakia he found; a reminder on the consequences of hate and war.

DIRECTOR'S STATEMENT

War ended over 23 years ago, but life still seeps away from my country. The circumstances are bad, perspectives so ugly that I find myself wondering why anyone is expecting anything from life here. And yet, in these debris of life, we still find joy. Because no matter how difficult life is, we still love to live. This is a miracle in whose name I want to tell this story.

After years in Germany, a young man returns to Bosnia. What awaits him there is pure horror, but also a passionate feeling of 'home' to which he belongs. Tragedy of those who live with that feeling in diaspora and us who live here and suffer the injustices of life in Bosnia is

equal. We are unhappy brothers who deserve happiness but do little to achieve it.

Through strong characters and the intense emotional dynamic, I'll try to unify the stern stiffness of drama and freedom and friskiness of comedy. Serious problems will be approached with slight impertinence of comedy while being careful not to make a mockery out of it.

PRODUCER'S STATEMENT

MAY LABOUR DAY is the third feature film by the scriptwriter and director Pjer Žalica. It's a story about people who blame everyone else for the bad times that they themselves created. Even though it's addressed to the local Balkan audiences, the actuality of the idea and specific cynical charm should be appealing to the general audiences. With its dark humour, it warns us that it's high time to wake up.

Even the first drafts of the script have indicated the recognizable quality that mirrors the earlier works of the same author whose previous films hold over fifty international awards and have the biggest audience in Bosnia to date.

The project has, in the scope of the Forum Production, gathered around close associates and established film professionals. With its quality and potential this project attracted partners from Bosnia and Herzegovina, regional and European co-producers from France, Slovenia, Croatia, Serbia and Montenegro.

COMPANY PROFILE

ASSOCIATION FORUM is a non-profit organization, founded in 2016. The goal of the association is mutual cooperation and support in achieving stronger development of the strengthening of film co-productions in the region as well as of the independent cultural and artistic expression and involvement of young artists in creating the new environment on the art scene. Based on long-term

cooperation on different projects, the founders decided on joining forces and forming an independent organization that performs as both a creative and a production platform for young and already established film and theatre professionals as well as authors from other creative areas. Although recently established, Forum accumulates the founders' long-standing professional experience and achievements.

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Dénes Nagy

HU/BE/LV

Natural Light

March 1943. A Hungarian soldier is sent on a mission where he witnesses a mass murder. *NATURAL LIGHT* is about making decisions in a morally ambiguous world.

Adapted screenplay: Pál Závada, *Natural Light*

Writer: Dénes Nagy

Director: Dénes Nagy

Producers: Marcell Gerő, Sára László

Production Company's contact details
Campfilm

Károly körút 3/c., Budapest 1075, Hungary

Phone: +36 20 260 2606

office@campfilm.eu

www.campfilm.eu

Co-Production Company

Novak Prod (BE), Mistrus Media (LV)

Estimated production budget

2.309.269,00 EUR

Financing in place: 1,820,645 EUR

50.000 – Creative Europe MEDIA

Development;

10.000 – MNF Script Development Support;

12.500 – MNF Pre-production Support;

786.500 – MNF Production LOC;

312.000 – Hungarian Tax Rebate;

290.000 – Eurimages Co-production; Support;

144.645 – Latvian Cash Rebate;

215.000 – Belgian Tax Shelter;

Production timeline

Script development: January 2015 – June

2017; Pre-production: November 2017;

Intense pre-production: June 2019 –

September 2019; Shooting: October

- December 2019; Editing: November 2019 –

March 2020; Post-production: February – April

2020; Deliverables: April 2020.

Looking for at CineLink Co-production Market
Television (co-production and pre-sale), inter-
national sales agent, European co-producers

Director's previous work on Festival Scope:

[Soft Rain](#)

[Another Hungary](#)



Attending the market:

Dénes Nagy

Marcell Gerő

DIRECTOR'S BIOGRAPHY

Author – director DÉNES NAGY graduated from the University of Theatre and Film Arts of Budapest in 2009. His short fiction *SOFT RAIN* was first presented to international audience in Cannes at the 45th Directors' Fortnight selection in May 2013. The premiere was followed by an important international festival circuit where the film was repeatedly awarded the main prize (Best Short Fiction Prize at the 21st Curtas Vila do Conde IFF, Grand Prize of the Jury at the 26th Premiers Plans IFF (Angers, France), Grand Prix of the 14th Odense International Film Festival (Denmark). His documentary *ANOTHER HUNGARY* had its premiere at the 43rd IFF Rotterdam, while his latest documentary *HARM* at the Documentary Competition of the 21st Sarajevo Film Festival.

Director's Filmography

ANOTHER HUNGARY (documentary, 2015, HU)
SOFT RAIN (short, 2013, HU/BE)

PRODUCERS' BIOGRAPHY

SÁRA LÁSZLÓ graduated at the film director's faculty of the University of Theatre and Film Arts in Budapest, Hungary and also completed a one-year production training in the Parisian film school ESRA. She co-founded Campfilm in 2007. In the past years she worked together with various partners (Hungarian National Film Fund, HBO Europe, ARTE France, RTS, JBA (FR), Novak Prod (BE), What's Up Films (FR), etc) and participated in several international training programs (Eurodoc, Nipkow Programme, EAVE).

After studying French and Film Theory and History, MARCELL GERŐ graduated as a director student at the University of Theatre and Film Arts Budapest in 2007. He co-founded Campfilm in the same year. Besides a dozen films he produced in 2014 he directed the feature length documentary *CAIN'S CHILDREN*,

premiered in the New Directors competition in San Sebastian.

SYNOPSIS

Set in occupied Soviet Union in April of 1943, the movie covers the events of three days on a territory invaded by the German army and their Hungarian allies. The main character, Sub-lieutenant ISTVÁN SEMETKA, has been drafted to join a Hungarian partisan-hunting unit.

He and his company are marching through an endless swampy forest, moving from village to village. One day, his unit is sent on a mission to a remote village.

Over the course of the night, they come under enemy fire, their commander is shot dead, and Semetka must take command.

Another Hungarian unit appears unexpectedly, and, taking advantage of the momentary chaos, several villagers manage to escape. The commander of the other Hungarian unit, Lieutenant MÁTYÁS KOLESZÁR, is from the same hometown as Semetka; he takes over command of the whole mission. He rounds up the remaining locals – men, women, and a few children – in the village's barn, and has the whole thing set on fire with the people inside. Semetka has no chance to intervene. He watches the horrible massacre, paralyzed and powerless.

At the end of the film, the decimated unit arrives to a dusty little city. The local Hungarian commander sees that Semetka is in really bad shape and sends him home to his family for a week of rest. Seemingly relieved, following a good night's sleep, the sub-lieutenant heads home on the crowded train.

Semetka is left with his loneliness and shame amidst the mass of discharged soldiers.

DIRECTOR'S STATEMENT

This film talks about me.

Me, as a father and as a Hungarian citizen.

For as long as I can remember, I have been an optimist.

But now I'm starting to feel that I might be living in a time when things are gradually becoming worse. The most difficult thing for me is to recognize that my strong convictions of right and wrong are starting to evaporate.

This is not a war film. No grenades or bombs. We watch the faces of soldiers during their daily routine as they enter the unknown.

Can you exonerate yourself if you were never the cause of anything bad happening around you?

So far, I have mostly worked with amateur actors, and I will continue doing so in this film as well: looking amidst pig and cow farms, finding immensely tired men surrounded by animals and nature.

I believe that by finding and observing these faces, the film will enter a different dimension – a dimension that sustains that ambiguity between beauty and horror, lovable and repulsive, specific and universal.

PRODUCERS' STATEMENT

We have been working together with author-director Dénes Nagy for over 10 years. Knowing him and his previous works, following the development of the script and his artistic intention we are very enthusiastic about producing his first feature film NATURAL LIGHT.

The premise is historically relevant for both the Hungarian and the European market and portrays a side of World War II seldom seen. The story takes place in the swampy, mysterious woodlands inside the occupied territories of the Soviet Union, where German and Hungarian forces burnt down hundreds of villages, killing mostly their innocent inhabitants. Those thousands of soldiers who took part in such crimes have never told their stories. Only some diaries of soldiers have remained, which have also been found only recently, many years after the death of their authors.

The script was developed in the framework of Torino Film Lab during the course of two years.

COMPANY PROFILE

Founded in 2007 by producer Sára László, director-producer Marcell Gerő and DOP Tamás Dobos, CAMPFILM during its first 10 years mainly produced documentaries with various national and international partners. The films produced by Campfilm address social issues and have a strong cinematic quality. The works completed so far have participated and gained recognition at both national and international festivals, such as the 45th Directors' Fortnight in Cannes, the 43rd IFF Rotterdam, the 21st Sarajevo Film Festival or the 62nd San Sebastian IFF. Since 2015, while continuing to work on documentaries, we also started the development of two features: NATURAL LIGHT by Dénes Nagy, and BULLHORN LULLABY by Viktor Oszkár Nagy.

We are funding Film

Filmförderung
Hamburg
Schleswig-Holstein





Matevž Luzar

SI

Orchestra

Events on wind orchestra tour should change band members lives, but they decide to sweep them under the rug.

Writer: Matevž Luzar
 Director: Matevž Luzar
 Producer: Petra Vidmar
 Production Company's contact details
 Gustav film d.o.o
 Stegne 7, 1000 Ljubljana, Slovenia
 Phone:+386 41 992 076
 petra@gustavfilm.si
 www.gustavfilm.si
 Co-Production Company
 TBA
 Estimated production budget
 1.200.000,00 EUR

Financing in place
 605.000,00 EUR - Slovenian Film Centre and National Film Studio
 Production timeline
 Fundraising in 2018-2019; Pre-production – 3 months, starting from April 2019; Production – from July 2019)
 Looking for at CineLink Co-production Market
 Co-producers, broadcasters, sales agents
 Director's previous work on Festival Scope:
[Good to Go](#)

Attending the market:
 Matevž Luzar
 Petra Vidmar



DIRECTOR'S BIOGRAPHY

Matevž Luzar is writer/director from Slovenia, born in 1981 in Zagorje ob Savi. He studied theology at University of Ljubljana and film directing at AGRFT in Ljubljana. He graduated from film school with the acclaimed short film WOLFY which was nominated for Student Academy Award® in the 35th Annual Student Academy Awards® competition. In 2013 he finished his first feature film GOOD TO GO and since then he is known for writing and directing movies and TV series. As a screenwriter he collaborated with many Slovenian directors. Beside his work as a director and screenwriter, he also works as a tutor/mentor at different script development workshops. From 2015, he is a president of a Slovenian Screenwriting Association at Slovenian Director's Guild.

Director's Filmography

GIRLS DON'T CRY (TV film, 2015, SI)
 GOOD TO GO (feature, 2012, SI/HR)
 WOLFY (short, 2007, SI)
 ALMOST SIX FEET TO DEEP (short, 2006, SI)
 PRIEST IN PRISON (documentary short, 2005, SI)

PRODUCER'S BIOGRAPHY

Petra Vidmar was born in 1978 and achieved her professional training through MBA Rhonda and EAVE. Since 2000 working in positions as an executive, line, delegate producer for Gustav Film and latter also for others when bigger coproduction's require professional crew with knowledge of coproduction structures.

SYNOPSIS

A miners' wind orchestra from Slovenia goes on tour to a small twin Austrian town to perform at the Wind Orchestra Festival in the parade section. We follow five different stories – five different perspectives during the tour of

an orchestra.

The first story is focused on orchestra's bus drivers. RAJKO (55) has been a bus driver for thirty years. His co-driver on this journey to Austria is his new co-worker EMIR (24), a second generation Bosnian, who has replaced Rajko's elder colleague. Rajko feels threatened by Emir, as the company is in the process of laying off or replacing older drivers with much younger ones. Rajko is convinced that he would lose his job upon returning home. When Emir damages the bus, Rajko sees this as a window of opportunity to keep his job, as if the accident was going to prove that Emir is too inexperienced. Rajko hopes that the company would let go of Emir instead.

STOJAN (46) is the wind orchestra conductor and also a father of two of orchestra members – teenagers MARUŠA (16) and CENE (15) who join him on tour for the first time. During this tour, Maruša and Cene are more or less free to do as they wish, because their father is more involved with orchestra organization and partying. On their night out, Maruša, Cene and a few other teenage band members run into trouble with some Bosnians who run Kebab place in that Austrian town – this incident puts Stojan in bad books with their Austrian hosts. Back home, while husband(s) are on tour, Stojan's wife KATI (43) with other girlfriends decides that they should also have some fun. The girls night out that should be all fun, becomes the night that they all learn something about themselves. While returning home, they are stopped by male police officers and they have a feeling that they weren't treated right because they are women. Nevertheless, their night out ends in a stall where they help give birth to a baby cow. In the end, they all revive the feeling of how to be a woman, and not just a wife and a mother. After arriving at the Austrian town, the orchestra members are placed with some willing

locals. ALOIS (58) and MARIE (52) decide to take two Slovene guests under their roof. They expect two girls but get two males instead. Trumpeter PAJO (39) and trombonist IVE (48) are known as party animals and like to have one too many drinks. Alois and Marie try their best to be good hosts, despite the fact their guests come home drunk every night. When Alois finds out that his gold music award is missing, he suspects that their guests have stolen it. Alois is faced with a dilemma: shall he report the theft and endanger the entire event or not? What he doesn't know is that his wife Marie has broken a gold music award and hid it.

After a successful performance at the parade, the orchestra members return home. In a moment of inattention, Rajko hits something on the empty dark road. Did he hit a person or an animal? They drive on because some think it was an animal and they want to be home in time. Others think that they had actually hit a person, hence they should go back and help. This dilemma creates a deep rift between the orchestra members. They decide to return and investigate, but this fuels the fire even more, as some still think they are simply wasting their time.

The undercurrent of this movie is that everyone perceives certain people as his/her inferior, immigrant, alien, refugee... That we all feel superior to certain individuals or group of people and that everyone can be a judge in one situation and then be judged in another.

DIRECTOR'S STATEMENT

From the start of my career as a director, everyone expects me to make a film about my hometown, the mining town of Zagorje ob Savi.

Film Orchestra will thus become the first film inspired by the sea of stories from Zasavje region, an area that for centuries, due to its mines became a melting pot of different cultures from Central Europe. Music is undoubtedly one of the common denominators of the

region, a former Austro-Hungarian Empire: especially the music for wind (or brass) orchestras, which connects Central European nations. The decision to put a miners' wind orchestra to the forefront stems from the fact that Zasavje has always been one of the strongest areas regarding orchestras.

However, wind orchestras and the Zasavje area have experienced financial hardships since the mines and other industries who sponsored them have disappeared. Since the money is gone, the orchestras are gradually disappearing, too. In its golden days, Zasavje had six different orchestras, which were winning awards at European competitions. Today, there are only three left, and they are all just about scraping by. For their younger members, a wind orchestra is often the only opportunity to travel around Europe and perform, while the older members see these tours as an opportunity to relax, a sort of a substitute for union-trade trips organised by factories which are gone now.

Orchestra is not only a story about people from my hometown: it is also a story about the world we live in. For me, Orchestra is an anthology where the characters from every story intertwining in the film represent a micro Slovene or European society.

As in my first feature, in this movie I want to explore human nature in a humorous way and different kind of clashes – generation clash, gender clash and culture clash. The movie will also focus on the phenomena of fake political correctness that can lead to conflict and tensions in different situations.

PRODUCER'S STATEMENT

The idea for the script was something that director came to me with without having a single line written down. I got excited about the idea because I have also seen that he personally and professionally reached a level where he was ready to tackle the hometown glory gone sour. He has developed an observant eye and was not afraid to face the reality

of the situations, people around him and inner feelings of people that surface once faced with adversity. Slovenian Film Centre accepted the project and we have the national funding for it. This is of course not enough for our project, therefore we must proceed with finding additional funding, but most importantly, we have to find partners or network of partners for the coproduction, distribution, sales, promotion, etc.

For our story, part of the film would need to be shot in Austria. But any northern European country would be suitable, in fact. The idea of the NORTH over SOUTH can work throughout Europe. I think ORCHESTRA is perfect for it! It has a strong story. It has an international story that can be understood, and many audiences will be able to identify themselves with a character who, albeit speaking SLO/AT/DE, deals with an emotion or life path that transcends language or location.

COMPANY PROFILE

Production Company Gustav film was established in 2000. Partners in the company have all been involved in different production and distribution services prior to establishing the company. Films we produced or co-produced have reached festivals such as Venice, Cannes, Rotterdam, ect. And also biggest domestic audience of 2017 with children's film LET HIM BE A BASKETBALL PLAYER.



Juraj Lerotić

HR/SI

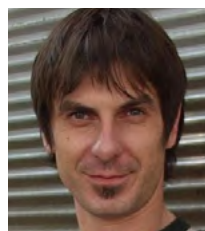
Safe Place

The family tries to save Damir from himself. The film takes place within 24 hours.

Writer: Juraj Lerotić
 Director: Juraj Lerotić
 Producer: Boris T. Matić
 Production Company's contact details
 Propeler Film
 Varšavska 3
 10 000 Zagreb, Croatia
 Phone: +385 91 464 77 00
 btm@propelerfilm.com
 www.propelerfilm.com
 Co-Production Company
 Staragara (SI)
 Estimated production budget
 700.000,00 EUR
 Financing in place
 386.000,00 EUR – Croatian Audiovisual Centre

Production timeline
 Final script: mid 2019
 Fundraising and development: till beginning
 of 2020
 Production: April / May 2020
 Delivery: January 2021
 Looking for at CineLink Co-production Market
 Co-producers, pre-sales, sales
 Director's previous work on Festival Scope:
[Then I See Tanja](#)

Attending the market:
 Juraj Lerotić
 Boris T. Matić



DIRECTOR'S BIOGRAPHY

JURAJ LEROTIĆ was born in 1978, in Kiel, Germany. He graduated from the Academy of Dramatic Art in Zagreb, the Department of Film and TV Directing. His last, mid-length film, THEN I SEE TANJA was premiered at Rotterdam Film Festival, and broadcast on ARTE.

Director's Filmography

THEN I SEE TANJA (short, 2011, HR)

PRODUCER'S BIOGRAPHY

BORIS T. MATIĆ was born in 1966 and graduated with a degree in journalism from the Faculty of Political Sciences in Zagreb. He pursued music and fine arts and organised a series of exhibitions. As an author he exhibited at four group exhibitions and one solo show. In 2001 he established the Propeler Film production company. A founder and the first director of Motovun Film Festival and since 2003 the founder of Zagreb Film Festival, through which he has been managing Zagreb's Europa Cinema. A winner of two Golden Arenas for best film in Pula and the Heart of Sarajevo award. The films he produced have won over 100 awards in Croatia and internationally. A winner of Motovun Municipality and City of Zagreb medals. A member of the European Film Academy, Croatian Producers Association (and the acting president) and the president of the Filmmakers Association of Croatia.

SYNOPSIS

After DAMIR tries to take his own life, suddenly and without a clear motive, his mother and brother have no other choice but let him be hospitalized. Despite having confidence and faith, they soon witness the nonchalance and indifference of the doctors. When Damir escapes and appears on the doorstep, they decide to respect his decision and not place him back in hospital.

Attempting to help the person whose actions and behaviour they understand less and less, they find themselves in an entirely unfamiliar territory. Although trying to keep calm, their everyday life is fundamentally changed, as if they are fighting a war invisible to anyone else. Despite their love and care, Damir's mother and brother realize they are totally unequipped to deal with the circumstances. In their twenty-four-hour search for help they encounter the inefficiency and chaos of the system, as well as the elusiveness of the illness, the mystery of human nature, and finally the brutality and banality of death.

DIRECTOR'S STATEMENT

The film is reduced to the most acute, to a short time span and a clear situation that can be put in a nutshell: to save the loved one. The characters are, due to unforeseen events, forced to be focused exclusively on the present and the decisions they have to make. Through the course of the film, they are never at the same location twice, they rarely have time to reflect, experience or analyse what happened – they simply go headlong into situations. The directing style is raw, devoid of embellishments and rhetoric garnishes – the viewer is given the opportunity to witness the characters' struggle without distractions.

Although we are faced with a disturbing powerlessness of the system and science over destructiveness of mental illness, this is not the main subject of the film. The film does not exploit and romanticize its strange symptoms, it serves more as a symbol; as a stranger who changes the family members' everyday life, and confronts them with decisions and situations they are not able to cope with. The film also tries to give a precise insight into the characters' encounter with death as an invisible, omnipresent force which manifests itself unexpectedly and mightily; death as a mean-

ingless event which offers no answers, which makes no one smarter or braver, which follows no linear causality and the cause of which is hard to determine.

The film's story is firmly structured and is based on the unity of time and action. However, for the form to mirror and support the content (traumatic event), the film, at one point, goes beyond its firm fictional framework and enters the realm of metacinema and autobiography. The form is thus suddenly disrupted, same as the characters' lives. In the same way the characters' lives are disrupted by a traumatic situation, the film is disrupted by a contradictory storytelling strategy. The viewer's illusion is undermined and, at the same time, a new dimension reveals itself.

COMPANY PROFILE

Production company PROPELER FILM was founded by Boris T. Matić in 2001. In 2003 Propeler Film launched Zagreb Film Festival. Propeler Film has produced films which have won more than 100 international awards on festivals such as Cannes, Berlinale, Sundance FF, San Sebastian FF etc.

The filmography includes MALI (dir. Antonio Nuić), IVAN (dir. Janez Burger), MONUMENT TO MICHAEL JACKSON (dir. Darko Lungulov), CIRLCES (dir. Srđan Golubović), etc.

sources 2

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Ivana Mladenović

RS/RO

Summer Night, Half Past Ten

Ana, a Serbian actress living in Romania, comes back to her hometown on the other bank of the Danube river to be the image of the music festival that celebrates the friendship between the two nations. But when she gets caught in political games, has a secret affair with a much younger boy and brings her Romanian friends for a provocative performance, nothing will go according to the plan.

Writers: Ivana Mladenovic, Adrian Schiop

Director: Ivana Mladenović

Producers: Jelena Mitrović, Ada Solomon

Production Company's contact details

Film House Baš Čelik

Gospodar Jevremova 35

11000 Belgrade, Serbia

Phone:+381 11 303 4441

www.bascelik.net

Co-Production Company

Hi Film Productions (RO)

Estimated production budget

854.000,00 EUR

Financing in place

70.000,00 EUR - Vision Team Serbia

Production timeline

Development and research: May 2018 to May

2019; Pre-production: May 2019 to July 2019;

Production: July 2019; Post-production: August

to November 2019; Delivery: April 2020.

Looking for at CineLink Co-production Market

Co-producers, pre-sales

Director's previous work on Festival Scope:

[Soldiers. Story From Ferentari](#)

Attending the market:

Ivana Mladenović

Ada Solomon

Carla Fotea



DIRECTOR'S BIOGRAPHY

IVANA MLADENOVIĆ was born in 1984, in Kladovo, Serbia but lives and works in Romania. She graduated as a film director from Bucharest's National University of Film and Theatre and in 2012 directed the documentary *TURN OFF THE LIGHTS* which premiered at Tribeca FF. The film follows the release from prison of three young men and their road to reintegration in society. In 2016 Ivana Mladenović plays the female main character in Radu Jude's *SCARRED HEARTS*. In 2017, her first narrative feature, *SOLDIERS*, premiered at San Sebastian FF to much critical acclaim. It portrays a marginalized queer couple in Bucharest's Roma slums, based on an autobiographical book written by Adi Schiop, the film's co-writer and main actor. In both her films, Ivana directed real characters or non-professional actors in an attempt to recreate moments from their own life in a realist set-up. In her next film, *SUMMER NIGHT, HALF PAST TEN*, Ivana Mladenović expands the same conceptual lines of working with non-professional actors and based on autobiographical writings, this time based on her real-life experience and herself playing the main role.

Director's Filmography

SOLDIERS. STORY FROM FERENTARI (feature, 2017, RO)

TURN OFF THE LIGHTS (documentary, 2012, RO)

PRODUCER'S BIOGRAPHY

ADA SOLOMON is a Romanian producer and the founder and managing director of Hi Film Productions and Micro Film. She has been working in the film business for over 25 years. She has been collaborating for both feature and documentaries with the main figures of the Romanian New Cinema such as Cristian Nemescu, Radu Jude, Răzvan Rădulescu,

Adrian Sitaru, Constantin Popescu, Alexandru Solomon and has produced short films and debut features of emerging filmmakers such as Paul Negoescu, Cristian Iftime, Daniel Sandu, Ivana Mladenovic, Sebastian Mihailescu, Ștefan Constantinescu, Valentin Hotea, Adriano Valerio, Federico Bondi and Martha Bergman. She has produced films presented and awarded in the most prestigious festivals such as Cannes, Berlin, Venice and Sundance. Recent projects include *CHILD'S POSE* (Calin Peter Netzer, 2013), which won the Golden Bear in Berlin and *AFERIM!* (Radu Jude, 2015), which won the Silver Bear. Ada Solomon has co-produced with numerous European countries and has released her films in over 50 territories. She has served as a line producer for foreign international projects such as Franco Zeffirelli's *CALLAS FOREVER* and Maren Ade's Oscar-nominated *TONI ERDMANN*.

Apart from her producing job, Ada Solomon is managing, together with Tudor Giurgiu, Cityplex, a network of mini-plex cinemas in Romania, which is a member of Europa Cinemas. Also she is the founder of the Short & Medium Length Int'l Film Festival Next.

Ada Solomon is the Executive President of the European Women's Audiovisual Network, the Romanian National Coordinator of EAVE, a graduate of ACE, a member of the board of the European Film Academy and was awarded with the European Co-production Award – Prix Eurimages at the 2013 European Film Awards and with the Central European Initiative Award at the Trieste Film Festival in 2018.

SYNOPSIS

ANA (33), a Serbian actress living in Romania, comes back to her hometown on the other bank of the Danube river to be the image of the music festival that celebrates the friendship between the two nations. She reluctantly accepts, though she has hypochondriac attacks,

as her family calls them, and she sneaks daily from the house to make out with a boy who is 13 years younger than her. But when she gets caught in political games and brings her Romanian friends for a provocative performance, nothing goes according to the plan.

DIRECTOR'S STATEMENT

This project is highly autobiographical, the script is inspired by my own life experiences with friends and family. I assume certain people might say "you know, what seems interesting to you because you've lived it, is not necessarily interesting for others to watch". But when I began writing and things started pouring down on paper, I slowly took distance from the facts and with each draft, typologies emerged, the story shaped into something more accessible for anyone to relate to, to identify with. One doesn't always know exactly what fascinates him/her regarding a true story and by merely writing it, shaping it, organizing and modifying the material, the essential slowly emerges to the surface. I would say that the film allows two perspectives through which it might be read: the first is a social dimension, the realities of two small border towns, each on another side of Danube, sometimes on the other side of history, united by The Bridge of Friendship between nations, a common ideological past and a mammoth industrial project; the second dimension would be the personal story of Ana, which, in a metaphorical way, is herself the bridge where the contradictions of two cultures meet, a point of convergence of two mentalities, lifestyles. I want to portray a female character dealing with the hardships of identity and love in a film that abounds in absurd comedy and humour, a sort of Marguerite Duras's novels meet THE FIREMEN'S BALL.

PRODUCER'S STATEMENT

My first encounter with Ivana Mladenović was through her documentary TURN OFF THE

LIGHTS and I was fascinated by her ability to unveil the intimate thoughts & feelings of the characters. Getting to know her personally I understood that this is coming from her curiosity, her respect and her sensitivity towards the people she encounters.

While working together on her feature SOLDIERS. STORY FROM FERENTARI, I understood that we share common values, common interest in trying to make a better world by our craft and nevertheless the same energy in fighting for our ideas.

These are the reasons for wanting to continue to build cinematic adventures together with Ivana.

As for the present project, I am, on my turn, a curious person, and I do believe that the region presented in the film has not only a very special natural beauty but also a special soul, that it is a special world, involving in the mix of people from the two sides of the Danube a kind of magic hard to be conveyed in words, but so suitable for the screen.

SUMMER NIGHT, HALF PAST TEN is a contemporary fairy tale and a funny poetic journey in the same time, as well as an introduction in a melting pot of nations and relations in a small community.

It is a delicate story about the power of love, the power of music to unite and last, but not least, a story about light and energy. Or about enlightening.

COMPANY PROFILE

HI FILM PRODUCTIONS is a Romanian independent company with a rich portfolio that includes Romanian fiction feature films as well as documentaries and international co-productions. With a strong focus on promoting Romanian cinema and talent, our projects have involved directors such as: Cristian Nemescu, Radu Jude, Alexandru Solomon, Adrian Sitaru, Paul Negoescu, Răzvan Rădulescu, Ștefan Constantinescu, Constantin Popescu.



Efthimis Kosemund Sanidis

GR

War and War

Returning from war to attend his father's memorial ceremony, Ilias embarks on a journey for inner peace and reconciliation

Writers: Efthimis Kosemund Sanidis, Elizampetta Iliia-Georgiadou
 Director: Efthimis Kosemund Sanidis
 Producer: Yorgos Tsourgiannis
 Production Company's contact details
 Horsefly Productions
 Asklipiou 107
 Athens 11472, Greece
 Phone: +30 693 2415 705
 yorgos@horsefly.gr
 www.horsefly.gr
 Estimated production budget
 665.000,00 EUR
 Financing in place
 n/a

Production timeline
 Final script to be delivered by mid-autumn 2018; Fundraising in 2019; Pre-production (4 months) to begin November 2019, Production: March 2020.
 Looking for at CineLink Co-production Market Co-producers from Germany and the Balkan region but open to other co-production opportunities, broadcasters and sales
 Director's previous work on Festival Scope:
[Unbuilt Light](#)
[Astrometal](#)

Attending the market:
 Efthimis Kosemund Sanidis
 Elizampetta Iliia-Georgiadou
 Yorgos Tsourgiannis



DIRECTOR'S BIOGRAPHY

Born with dual Greek/German nationality, EFTHIMIS KOSEMUND SANIDIS studied Informatics Engineering, and then Contemporary Arts at Le Fresnoy – Studio National in France. His films have won acclaim at festivals around the world. His debut short film, *II*, won the Pack & Pitch award at Sarajevo while in development, followed by a world premiere in the Pardi di Domani section of the Locarno Film Festival. He shot his next two films, *ODETTE* and *UNBUILT LIGHT*, while in residency at Le Fresnoy, with the latter opening in competition in Sarajevo. *ASTROMETAL* was screened in the Orizzonti section of the 74th Venice International Film Festival.

Director's Filmography

ASTROMETAL (short, 2017, GR)
UNBUILT LIGHT (short, 2017, GR/FR)
ODETTE (short, 2015, FR/GR)
II (short, 2014, GR/DE)

PRODUCER'S BIOGRAPHY

YORGOS TSOURGIANNIS is an independent film producer and the founder and managing director of the Athens based production label Horsefly Productions. His credits include: *NORWAY* directed by Yiannis Veslemes (winner of five Hellenic Film Academy awards including Best First Feature), *LUTON* by Michalis Konstantatos and *DOGTOOTH*, by Yorgos Lanthimos, winner of the Cannes Grande Prix Un Certain Regard, among many others in international film festivals around the world and nominated for an Academy Award for best foreign language film in 2011. He is currently in production of the upcoming feature film of writer/director Michalis Konstantatos, *ALL THE PRETTY LITTLE HORSES*, a Horsefly production in co-production with *A Private View* (Belgium) and Fabian Massah (Germany) and as a co-producer in the third

feature film of Emin Alper, *SISTERS*, a Liman Film production (Turkey) in co-production with Komplizen Film (Germany) and Circe Films (Netherlands), currently in post production. He is a member of the ACE network of producers, the Hellenic Film Academy and the European Film Academy.

SYNOPSIS

ILIAS (35), a sworn soldier, a man of duty, has just returned in Athens from an ongoing, raging war in Indonesia to attend the military memorial service in honour of his recently deceased father, Achilleas, a high ranked military officer himself. Father and son had a troubled relationship which they never got the chance to resolve. Not that Ilias wanted to either. The memorial ceremony, that he himself has dutifully and meticulously organized, is meant more as a means of quieting down certain rumours surrounding his father's reputation rather than out of respect to his memory. However, that night, nothing goes as planned and when Ilias is handed with a phone number leading to a rental room site, a mysterious trace of his father, which he dials, he is more stirred than he would admit. In the next few days, and still marred by war, Ilias finds himself trying to reconnect with his wife, *ELLI*, and two-year-old son *ACHILLEAS* who has grown in his absence, in a house that is under heavy renovation. Seemingly incapable of restoring any kind of normality and piqued by the German female voice he heard when he called the other night, he spontaneously decides to cross the sea and follow the tracks of his father. But he does not travel alone as, with him and without notice, he takes his young son. On the other side, he discovers the secret refuge of his father, a cabin in a rental room site hidden in wild natural surroundings that Achilleas has bought some years ago, appar-

ently a long held secret. Although initially distressed, spending time there will allow Ilias to accept feelings he held into himself for a long time. He will gradually give into a more soothing rhythm of life as he comes closer to his father through the new faces of the local community he comes across, all people that knew his father well. And, by getting to know this unexplored side of his father, he begins accepting his role as a father himself. But sooner or later, Ilias will face the inevitability of war, even in a place that feels like a certain utopia.

DIRECTOR'S STATEMENT

"War is the father and king of all", ON NATURE, Heraclitus.

In a world of endless cruelty and furious beauty, I feel nostalgic for a world I have never experienced or ever known existed. Ilias shares this sense of unrooting, struggling to connect with his past and future, not really having got to know his father, clinging on a convenient narrative that is soon to be irreversibly scarred. Set in the background of a fictional war, the story unravels around a character in search of a certain utopia.

Distances in time and space are covered, then born again. There is the two-year-old son, whose presence invites to draw a lineage of masculinity that continues with Ilias, then with the invisible presence of his dead father and on to a mysterious, faceless, polemic point of view that never seems to leave sight of the hero. With WAR AND WAR I would like to convey an experience that plays with the coupling of the transcendentalism of slow cinema directors like Reygadas, Alonso and Serra and the emotion and romanticism of the great Americans like Cassavetes and Altman. I wish to expand on a larger personal cosmology of a mundane, banal yet strongly saturated world that I have tried to film in my previous work, of a rich state of things hidden under the surface. The first image will be that of two Rottweilers

fighting each other wildly, a dynamic that introduces the emotional state of a distressed son, Ilias, before a violently absent father, Achilleas. WAR AND WAR will be a film about fathers and sons, about builders and destroyers, the constant circle of denouncement and reconstruction, a circle of war, inside and around us.

PRODUCER'S STATEMENT

My relationship with Efthimis Kosemund Sanidis begun in 2011, when he presented me with his idea for his debut short film, II, of two solitary male figures stranded in dessert, a groom and his guide, on their long way to meet the bride.

I was impressed by the clarity of his vision, his subtle sensitivity for the human condition and his expressed intention to use naturalistic yet poetic and elevated images which would allow the extraordinary to emerge out of the mundane. I decided to get behind him and follow his work. II went on to win the Sarajevo Pack and Pitch award, it was a co-production between Greece (Horsefly) and Germany (Detail Film) and it premiered in Locarno FF in 2014.

We have since then worked closely together, helping each other, consulting each other. I have witnessed his cinematic voice develop in his subsequent work, all accomplished short films that premiered in A list festivals (Locarno, Sarajevo, Venice). At the same time a team of close collaborators has been created between projects which includes his writing partner Elizampetta Ilia Georgiadou and DOP Christos Voudouris (BEFORE MIDNIGHT, LOVE IS STRANGE, ALPS).

WAR AND WAR will be Efthimis' first feature film. It is a story of man returning from war to commemorate his late father. It is a story about fathers and sons, their reconciliation, forgiveness and the possibility of redemption. Ultimately it is a film about the timeless quest and desire for a place of no conflict, a place of

peace, a certain kind of utopia.

We have begun developing the project in 2017. We are hoping to have a revised second draft by mid autumn 2018, to share with potential partners. We have already applied for development funding to the Greek Film Centre, expecting their decision imminently. We are designing the film as an international co-production between two or more European co-producing partners. Looking for partners from Germany would be an obvious first choice given the dual nationality of the director, however we are open to co-productions throughout Europe, especially with the Balkan region.

We are intending to commence principal photography in spring 2020.

COMPANY PROFILE

HORSEFLY PRODUCTIONS is the production label of Athens based producer, Yorgos Tsourgiannis. It has produced and co-produced a number of award winning feature films and shorts. Valuing its network of collaborators in Greece and abroad and promoting strong authorial vision, horsefly is committed in bringing unique Greek films closer to international audiences, nurturing young talent and being actively involved in international co-productions.



Babak Payami

CA

The Enchanted Wanderer

It takes the Bolshevik revolution, Nazi takeover of Germany and Fascism in Italy to transform the young Azeri Jewish boy, Lev Nussimbaum, into Essad Bey, the famous writer who understood nothing from love.

Writer: Babak Payami

Director: Babak Payami

Producers:

Hussain Amarshi, Charles Wachsberg, Elda Ferri

Production Company's contact details

Payam Films Inc.

68 Willet Crescent Richmond Hill

Ontario L4C7V9 - Canada

Co-Production Company

Mongrel Media (CA),

Distinctive Entertainment (CA)

Estimated production budget

10.000.000.00 EUR

Financing in place

TBD

Production timeline

2019

Looking for at CineLink Co-production Market

German, Italian, Russian, Azerbaijan co-

producer

Attending the market:

Babak Payami

Charles Wachsberg



DIRECTOR'S BIOGRAPHY

BABAK PAYAMI is an acclaimed international filmmaker of Azerbaijani-Iranian descent. He was born in Tehran, Iran in 1966, spent his childhood years in Afghanistan until after the Soviet invasion, studied in Germany during the mid 1980's and moved to Canada where he studied Cinema at the University of Toronto and began his filmmaking career. He made his first feature film ONE MORE DAY (2000) in Iran which premiered at the Berlin Film Festival Panorama Special and earned him the best artistic contribution award in the Tokyo International Film Festival. His Second feature film SECRET BALLOT (2001) premiered in Competition at the Venice Film Festival where he won several awards including the Silver Lion for Best Director. His third feature film THE SILENCE BETWEEN TWO THOUGHTS (2003) premiered at the Orizzonti section of the Venice Film Festival and was awarded the Best Feature Film Award at the Newport Film Festival among other. In 2016 he produced and directed MANHATTAN UNDYING with Hollywood actors Luke Grimes and Sarah Roemer that was released by Paramount Pictures and e-One. He is currently in pre-production for his second Hollywood feature titled RATTLESNAKE which is a modern western set in the United States. Babak Payami has also taught in leading film institutions such as the Ludwigsburg Film Akademie in Germany, conducted numerous workshops on filmmaking in Europe and Canada and served as Artistic Director of Tirgan, the largest Iranian Arts and Culture festival outside of Iran. He was also the creative director of the media division at Fabrica, a communication arts research facility for the Benetton group.

Director's Filmography

MANHATTAN UNDYING (feature, 2016, CA)

IQBAL, THE STORY OF A FEARLESS CHILD (feature, 2015, IT/FR)

SECRET BALLOT (feature, 2001, IR/CA/IT)

PRODUCERS' BIOGRAPHY

HUSSAIN AMARSHI is the Founder and President of Mongrel Media – Canada's leading arthouse film distribution company. In this capacity, he has become an Executive Producer on several distinguished films including BEEBA BOYS, BROOKLYN, EVERYTHING WILL BE FINE, and MAUDIE. He is currently producing A FUNNY BOY (dir: Deepa Mehta). After graduating from the University of Toronto and Queen's University, Hussain's career in film spans close to 30 years, first as founder of the Kingston International Film Festival in 1989; then running the Euclid Theatre in Toronto; working in production on Atom Egoyan's EXOTICA and Jeremy Podeswa's ECLIPSE; and ultimately setting up Mongrel Media in 1994. Hussain has served on several arts boards and committees over the years and currently serves on the Board of the Art Gallery of Onatrio.

ELDA FERRI is an Italian producer in charge of Jean Vigo Italia which is one of Italy's prominent independent production companies behind Oscar-winning LIFE IS BEAUTIFUL among her diverse portfolio of films. In 2005 she was awarded the European Producer of the Year Prize.

SYNOPSIS

LEV NUSSIMBAUM was born into the nouveau riche of Baku, a shining new capital of the East basking in the glow of oil at the turn of the twentieth century. By age 13, he is dragged into the wanderer's life of a refugee and thrown into poverty in the turbulent, pre-Nazi Germany. Defiant of his dire circumstances in Berlin, he resists his pre-destined place in the world and crafts a unique identity for himself as the exotic Muslim prince Essad Bey. With this new identity and his steadfast drive for knowledge and fame, he elbows himself into the elite world of European intellectuals. His greatest asset as a writer in Europe is not his ethnic roots or intimate firsthand knowledge, but his vivid imagination that wove a fantastical, idealized "Orient"

and a version of himself as the main protagonist of that exotic world for his newfound audience. When his Jewish roots were “outed” at the peak of his fame in Fascist Germany, his house of cards as Essad Bey the Muslim prince from the orient begins to crumble. Yet again, he defies the usual trend of taking refuge in the holy grail of the new world in America. Instead, he crafts a new identity as Kurban Said under the patronage of an Austrian baroness. His tragic and extraordinary drive for survival is unique. Instead of following the crowd into the free world, or joining the nostalgic crowd unwilling to accept change, he immerses himself deeper into the world that seeks to destroy him. He doesn’t flee fascism, he digs deeper and moves to Italy to write a biography of Benito Mussolini in the late 1930s! Lev Nussimbaum’s demise was not in the hands of his enemies but in his own defiance of his true identity. Had he confronted his true identity and acknowledged his Jewish-ness, his genetic disease might have been identified correctly to save his life. Lev Nussimbaum would never surrender to who he ought to be. He died as the person he became; *The Man Who Understood Nothing About Love*.

DIRECTOR’S AND PRODUCERS’ STATEMENT

The story of Lev Nussimbaum (AKA Essed Bey, AKA Kurban Said) is an epic tale of survival, identity and love. The protagonist is relentlessly crafting an identity for himself in order to survive, much like the world around him at the turn of the century. His rapid rise and fall as a celebrated German author intersects dramatically with early 20th century history at its most crucial period. The story crystallizes in one man’s journey, the reshaping of the world from the oil boom in Central Asia, the Bolshevik Revolution and the rise of Fascism in Europe. A journey that begins with the end of an era in the Middle East, twists and turns deep into the heart of European upheaval and ends with the faint sparks of a new era. Lev Nussimbaum’s short life that spanned

37 years reflects the coming of age of civilization as we know it today. With Lev, we witness the clash of two worlds, both of which face their own crises of identity with ironic and tragic similarities. He reconciles his confused understanding of the Western World with an idealized fantasy of his ethnic roots in Azerbaijan. What transpires from his writings, is a prolific body of work mostly based on his own life, that uniquely depicts a side of history seldom recognized. Early 20th Orientalists insisted on the relevance of a culture and history that was overlooked or marginalized by the self obsessed Western vision of the new world order. Orientalism is a Western academic term for the study of Islamic culture and history. Orientalists were outsiders looking into a fascinating exotic eastern world. T.E. Lawrence was the first modern Western figure who made an exerted effort to look from the inside out. Lev Nussimbaum’s incarnation as Essad Bey was possibly the first instance of a true orientalist in modern times. In his case, the fascinating dichotomy was that he was a stranger to both worlds. At his home in Azerbaijan’s Baku, he was a wealthy Jewish boy isolated from his surroundings. By his early adolescence, the booming oil industry in which his father was involved, led to Azerbaijan’s war of independence and the rise of Islamic fundamentalism. Within a short few months, the turbulent world around Lev Nussimbaum came crumbling down with the onslaught of the Bolshevik revolution. A revolution in which his ill fated mother was involved before her suicide. By 1918, the 13 year-old Lev was thrust into an exotic and dangerous journey of Exile and discovery of Central Asia and the Middle East. After his adventures in Central Asia and Iran over a near two year flight from Azerbaijan, Lev returns to a vastly different Baku while it was being reshaped into an independent state. The Bolshevik revolution needed the precious oil resources of Azerbaijan which made it an urgent target for the young Joseph Stalin. Lev Nussimbaum’s coming of age came with his final flight from Azerbaijan to the heart

of Europe as it too was facing an identity crisis. The young, stateless Jewish boy from Azerbaijan that was annexed into the Soviet Union, had no use for finding his identity. He needed to craft an identity that will help him survive. An identity devoid of true love. His adoption of Islam and an exotic Islamic name was an effort to differentiate himself as an orientalist and add legitimacy to his persona and work. His vivid imagination blended with his childhood memories as he placed himself at the centre of historic events in his writings. Lev Nussimbaum’s life fuses the dramatic elements of *LAWRENCE OF ARABIA* and *CITIZEN KANE* into one tragic story of a small man living a big life. A personal tale that begins with the still-birth of a cosmopolitan Middle-East fuelled by oil, and catapults out of the East with the Bolshevik Revolution to stretch deep into the heart of European implosion fuelled by Fascism. At every turn in Lev’s life, he was thrust into the eye of the storm, wherever he happened to be in real life or his imagination. While Jews and Muslims would change their identity to assimilate, hide or escape the intensifying social and political storms in Europe, Lev went against the tide and thrust himself deeper into the whirlwind. He did not insist on reality. He steadfastly invented a truth based on realistic fantasy in which he was the protagonist of his own stories.

THE MAN WHO UNDERSTOOD NOTHING ABOUT LOVE is as much a tragic tale of survival as it is a romantic account of the East’s struggle for survival. A dichotomy that was further complicated by the story within the story; that of a fantasy figure who actually existed. A fantastical and personal journey that is shaped by the imagination of a character who defies history and crafts an identity that is as tragic and turbulent as the world in which it takes place. What was Lev Nussimbaum’s Rosebud? What became his moment of true reckoning? Despite the disjointed, mostly fantastical characters that shape his story, Lev Nussimbaum defined himself better than anyone who tried; “Der Mann, der

nichts von der Liebe Verstand.” *THE MAN WHO UNDERSTOOD NOTHING FROM LOVE*.

COMPANY PROFILE

HUSSAIN AMARSHI is the Founder and President of MONGREL MEDIA – Canada’s leading art-house film distribution company. In this capacity, he has become an Executive Producer on several distinguished films including *BEEBA BOYS*, *BROOKLYN*, *EVERYTHING WILL BE FINE*, and *MAUDIE*. He is currently producing *A FUNNY BOY* (dir: Deepa Mehta). After graduating from the University of Toronto and Queen’s University, Hussain’s career in film spans close to 30 years, first as founder of the Kingston International Film Festival in 1989; then running the Euclid Theatre in Toronto; working in production on Atom Egoyan’s *EXOTICA* and Jeremy Podeswa’s *ECLIPSE*; and ultimately setting up Mongrel Media in 1994. Hussain has served on several arts boards and committees over the years and currently serves on the Board of the Art Gallery of Ontario.

Established in 1976, *JEAN VIGO ITALIA*, named in honor of the famed French director, has been dedicated to producing films from a wide range of themes since their first production, *LA FESTA PERDUTA*, which was the first Italian film about terrorism. Among the films and documentaries of Jean Vigo Italia are *THE DEMONS OF ST. PETERSBURG*, *I VINCERE*, *SOME DAY THIS PAIN WILL BE USEFUL*, *LAST SUMMER* and *LA VERITÀ STA IN CIELO*. Their most recent work is *IN PECCATO* on the life of Michelangelo Buonarroti directed by Andrei Konchalovsky.



Mehdi Hmili

TN/FR/LU/BE

Streams

Amel is released from prison after an adulterous affair. In the violent streets of Tunis, she seeks for her missing son.

Writer: Mehdi Hmili

Director: Mehdi Hmili

Producer: Moufida Fedhila

Production Company's contact details

Yol Film House

42 Oum Kalthoum Street

1001, Tunis, Tunisia

Phone: 0021628607703

yol.filmhouse@gmail.com

Co-Production Company

MPM Film (FR), Tarantula Productions (LU/BE)

Estimated production budget

635.000,00 EUR

Financing in place

455.000,00 EUR

Production timeline

Fundraising

Looking for at CineLink Co-production Market

To find co-producers, approach broadcasters, sales agents and regional distributors.

Director's previous work on Festival Scope:

[Thala Mon Amour](#)



Attending the market:

Mehdi Hmili

DIRECTOR'S BIOGRAPHY

MEHDI HMILI was born in Tunis and graduated from the Paris Film School. While in France, he directed his trilogy in black-and-white about love and exile: X-MOMENT, LI-LA and THE NIGHT OF BADR. His first feature-length film, THALA MON AMOUR, a drama that takes place in the city of Thala during the Tunisian Revolution, was part of the official selection of the Carthage, Rome, Angers and Torino FF. Mehdi Hmili is also a popular poet in Tunisia, known for his poems against the regime of Zine El Abidine Ben Ali. A former football player, Hmili recounts his own story in STREAMS, his second feature-length film currently in development.

Director's Filmography

THALA MON AMOUR (feature, 2016, TN/IT/FR/DE)

THE NIGHT OF BADR (short, 2012, TN/FR)

LI-LA (short, 2011, TN/FR)

X-MOMENT (short, 2009, TN/FR)

PRODUCER'S BIOGRAPHY

MOUFIDA FEDHILA graduated from the European Academy of Art in Brittany before training in cinematographic production in Paris and Tunis. She is an acclaimed Visual artist, director and producer. Her work has been shown in numerous exhibitions around the world and are part of several private and public collections. Combining her strength in artistic direction and production Moufida Fedhila founded with several independent filmmakers "Yol Film House" and produced and co-produced several films between Tunisia, France and Canada. Moufida Fedhila is a member of the Francophone Academy of Cinema. Her latest production AYA, won the Golden Tanit at the Carthage Film Festival and the Best Film Award at the Milan Film Festival.

SYNOPSIS

AMEL works in a factory in Tunis. She lives with her alcoholic husband TAHAR, a former local football player, and their only son MOUMEN,

a talented teenage football goalkeeper. To convince the boss of the factory to provide her with connections for her son, Amel betrays her fellow workers, who have been organizing a strike. Amel meets the connection: IMED, a wealthy businessman, who takes advantage of the situation and abuses Amel. She surrenders to his advances in order to offer her son the opportunity of a lifetime. But the police catch them. Amel is imprisoned, accused of adultery and prostitution. Moumen is destroyed by the scandal. He becomes violent, stops his football career and starts drinking and taking drugs. After her release, she searches for Moumen in the lower and violent streets of Tunis. In this long quest for the missing son, Amel and her husband face the falling Tunisian society. Moumen hides in Hammamet after stealing money and drugs from a corrupted cop. The couple goes there looking for him. After a fight, Moumen stabs the corrupted cop. Tahar and Amel find Moumen in prison. All three are sitting looking at each other in silence. Moumen holds the hand of his mother, then that of his father. The family is reunited...

DIRECTOR'S STATEMENT

STREAMS is the interweaving of three themes that have always haunted me: family, guilt and redemption. Through them, I try to describe and translate into an economy of words and gestures, the complexity of the existence of a family. This film is also a way for me to return to my past as a young footballer in Tunis and to film these three worlds that I crossed with fury and noise: family, football and the street. STREAMS is the uncompromising portrait of a society that cannot get rid of the demons of the past. A society in full collapse. A few years after the Tunisian revolution, the economy is at its worst, notably because of the collapse of the tourist sector following the terrorist attacks. The Tunisians are left to their own devices and everything seems to be in chaos. The context of this post-revolutionary society shows how much

corruption has developed, violence has spread, obscurantism and criminality have seized the minds of individuals.

PRODUCER'S STATEMENT

STREAMS is a film punch in the face, without concessions, dramatic or aesthetic. It's all about beauty and emotion. It is a family destiny that the film follows, but also a Tunisian post-revolutionary society that finds itself face to face with its own demons, a society falling apart. It is a dark film about human nature, but it is also luminous thanks to its characters. The script was rewritten with the collaboration of the acclaimed French writers/directors Magali Negróni and Stéphane Brizé. The collaboration was very productive because the story was much improved. The film became more heart-breaking and contemporary. We believe that it's a beautiful structured narrative, which appeals to global audience. We have strong characters – particularly the female protagonist Amel – to lead the story in a tone that is well defined already. Also we find that there is a great visual potential in this story with its dark underworld-like places and characters.

COMPANY PROFILE

YOL FILM HOUSE is an independent Tunisian film production company that develops and produces original and innovative projects short and feature-length films selected and awarded in numerous festivals around the world. Our vision is to tell original and moving stories that provide a refreshing challenge for an international audience. The company plays an active role in supporting Tunisian and international talents with strong potential for international co-production and distribution. Our film was part of several international film festivals as Carthage, Milan, Clermont-Ferrand, Rome, Montréal, Paris... From our upcoming projects, STREAMS, the second feature film of acclaimed young Tunisian filmmaker Mehdi Hmili.

Doha Film Institute congratulates its grant recipients and Qumra participants who have been selected to participate in the CineLink Co-Production Market at the 2018 Sarajevo Film Festival.



'Streams'

by Mehdi Hmili
Feature Narrative / Tunisia, Qatar /
Fall Grants 2016, Qumra 2018



'The Voice of Amirah'

by Khalifa Al-Thani
Feature Narrative / Qatar / Qumra 2018

Supporting Voices in Cinema Worldwide

Doha Film Institute Grants Programme Film, TV and Web Series

Doha Film Institute continues its commitment to nurturing emerging filmmakers through its Grants Programme. First- and second-time filmmakers from around the world, alongside established directors from the MENA region, are invited to apply for funding.

Consideration for funding is now open to TV and Web series from the MENA region, as well as short and feature-length films in development, production and post-production, subject to eligibility criteria. Since 2010, Doha Film Institute supported more than 400 filmmakers across the world.

For more information www.dohafilminstitute.com/financing/grants/guidelines

مؤسسة الدوحة للأفلام

DOHA FILM INSTITUTE



Khalifa Al-Thani

QA

The Voice of Amirah

After Amirah's vengeful half sister Assyah steals her private journal, secrets unravel, jeopardizing her pursuit of an education and ultimately force her into an unwilling marriage.

Writer: Khalifa Al-Thani

Director: Khalifa Al-Thani

Producer: Mohammed Fakhroo

Production Company's contact details

Doha Film Institute,

Katara Cultural Village (Building 25)

Phone: (+974) 4420-0505

Fax: (+974) 4408-1755

Post Box No: 23473

Doha, Qatar

Co-Production Company

Film House, Qatar

Estimated production budget (in EUR)

1.720.226,00 EUR

Financing in place

Doha Film Institute

Production timeline

December 2018

Looking for at CineLink Co-production Market

Financing, Co-producer, Marketing and

Distribution, Festival Strategy.

Attending the market:

Khalifa Al-Thani



DIRECTOR'S BIOGRAPHY

KHALIFA AL-THANI is an independent filmmaker who holds a Bachelor's degree in Film and Video from the School of Visual Arts. He is in the final stages of development with both the short film COLLECT YOUR BELONGINGS, and the feature-length THE VOICE OF AMIRAH. Al-Thani currently works on the development team at the Doha Film Institute.

Director's Filmography

BORDER (2018, Qatar)

PRODUCER'S BIOGRAPHY

MOHAMMED D. FAKHRO is Strategic Communications Specialist at the Doha Film Institute. A passionate storyteller, Mohammed is interested in how we tell and experience stories in writing and on the screen, especially as it relates to identity in a post-truth world. He has earned a BA in Creative Writing from Miami University.

SYNOPSIS

Set in the 1970s Doha, adolescent ambitious Amirah lives with her overly cautious mother in an unconventional household. Living a few streets away is her neglectful father and his insecure second wife. Her half-sister Assyah, consumed with envy, steals Amirah's private journal and her life begins to unravel when her father reads the journal and decides to arrange a marriage for her.

DIRECTOR'S STATEMENT

Studying in New York City meant people always had questions about where I was from and what 'Qatar' is. "Is it in Dubai?" "Is it part of Saudi?" those who did know about Qatar only saw it through specific lenses: Qatar Airways layovers in Hamad International Airport, the 2022 World Cup and the highest GDP per capita in the world. It bothered me that very few knew about the nation's culture, heritage or the history of its people. In 1970s Doha, the people still lived

simple lives while Qatar was fast expanding. One of the key changes during this time was in the education sector. In 1974 the first university in Qatar was established.

THE VOICE OF AMIRAH is based on a story told by my grandmother about an ambitious young girl who was amongst the first to want a degree in Agriculture from Qatar University. The story explores themes of education, empowerment, ambition and aspiration, family and the many obstacles she would need to overcome in order to achieve her goal. These themes resonate with me because I come from a family of strong, ambitious and empowered women who have always pushed me to achieve the unachievable.

PRODUCER'S STATEMENT

One of my favorite things to do while working at Doha Film Institute is reading about projects that encapsulates core values. THE VOICE OF AMIRAH is a fresh script that will surely make it's way into the international audience. I remember reading the script for the first time just after leaving work and being unable to put it down. When I finally finished, and as life would have it, I contacted Khalifa, explained him how much I loved the script and how I needed to work on this project.

COMPANY PROFILE

Doha Film Institute is dedicated to film appreciation, education, and building a dynamic film industry in Qatar that focuses on nurturing regional storytellers while being entirely global in its scope. With culture, community, education and entertainment at its foundation, Doha Film Institute serves as an all-encompassing film hub in Doha, as well as a resource for the region and the rest of the world. We firmly believe in the power of film to change hearts and minds, and our motto reflects the sentiment that "Film is Life".

GLAVNI SPONZORI



EKSKLUZIVNI SPONZORI



REALIZOVAN UZ PODRŠKU



FESTIVALSKI PARTNERI



ZVANIČNA ZAŠTITARSKA AGENCIJA



ZVANIČNI PREVOZNIK FILMOVA



ZVANIČNO VINO



ZVANIČNI IT DOBAVLJAČ



ZLATNI SPONZORI



ZLATNI SPONZORI



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Sarajevo Film Festival

Zelenih beretki 12, 71000 Sarajevo / Bosnia and Herzegovina

tel. +387 33 221 516 / +387 33 209 411 / +387 33 263 380 /

fax +387 33 263 381

www.sff.ba | info-sff@sff.ba